

*MUSIC LOVERS'*  
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# PHONOGRAPH MONTHLY REVIEW

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## General Review

AS noted in this column last month, the seasonal delay in foreign mail prevented our obtaining information of the usual listing of current releases abroad. Many of the works that would have been listed in this group have already been announced for release in this country and are reviewed or mentioned elsewhere in this issue. The others are led by Columbia's two volume issue of a complete electrical Messiah as sung in Central Hall, Westminster, under the direction of Sir Thomas Beecham. The soloists are Hubert Eisdell, Harold Williams, Muriel Brunskill, and Dora Labbette, assisted by the B. B. C. Choir, organ and orchestra. There are eighteen twelve-inch records in all. The American re-pressings will no doubt be available before long.

Also on the lengthy Columbia list are the Bayreuth Festival records, mentioned in the last issue, and a great array of miscellaneous works. Hamilton Harty plays a two-part Schubert Rosamunde Overture; Mengelberg and his own Amsterdam Concertgebouw Orchestra reappear after an absence of many months with a three-part Cherubini Anacreon Overture and the Allegretto Scherzando from Beethoven's Eight Symphony; William Murdoch plays Chopin's A flat Ballad; Maria Gentile sings two arias from Lucia di Lammermoor, and Dame Clara Butt

is heard in The Knight of Bethlehem, Trees, Deep River, and The Minstrel Boy. The Court Symphony Orchestra plays excerpts from the Blue Bird; The B.B.C. Symphony (under Pitt) plays selections from Aida; The League of Arts Choir sings a group of shanties unaccompanied; Johann Strauss (fils) plays his father's Fledermaus Selection; the St. George's Chapel Choir is heard in four Christmas carols; and Leff Pouishnoff plays Grainger's Shepherd's Hey and Paderewski's Caprice in G major. Others represented are Albert Sammons, Hubert Eisdell, La Scala Chorus, Norman Allin, Tom Burke, William Primrose, Kamiel Lefevere (carillon solos), Salisbury Singers, Herman Finck's Orchestra, and many others.

From the Parlophone company come what are described as the "first Wagnerian records made by the new Parlophone electric recording." Arthur Bodansky, of the New York Metropolitan Opera House, is the Conductor, and the orchestra is that of the Berlin State Opera House. There is a three-part Die Meistersinger Prelude, a two-part Lohengrin Prelude to Act 1, and a one-part Prelude to Act III. Dr. Mörike is represented by a two-part Blue Danube Waltz, Karol Szreter by a piano transcription of the Voices of Spring Waltz, Gotthelf Pistor and Ivar Andresen by vocal excerpts from Parsival, Edith Lorand,

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by two movements from Goldmark's Trio Op. 33 and Rubinstein's Melody in F, and Dajos Bela by Leo Fall and Franz Lehar waltzes. For special novelty, Mischa Spoliansky plays Gershwin's Rhapsody in Blue with a Symphony Orchestra under the direction of Julian Fuhs. This record is claimed to be the first made of the work by a large symphony orchestra and not by a "so called augmented dance orchestra."

H. M. V. issues a list which comes close to rivaling Columbia's for extensiveness. Most important is a special release of fourteen Walküre records made under Coates and Blech, with Frida Leider, Florence Austral, Friedrich Schorr, Gota Ljungberg, and Walter Widdop as soloists, and the orchestras of the Berlin State Opera House and the London Symphony (some of the records were made in Berlin and others in London). This special issue is not yet officially released, but will be out very shortly and perhaps will appear in this country at an early date. In the regular December list Malcolm Sargent plays Tchaikowsky's Sleeping Beauty Waltz and Brahms's Fifth Hungarian Dance; Elgar directs the London Symphony in his third and fourth Pomp and Circumstance marches (it will be remembered that the first two were issued here last year); and the Cortot-Thibaud-Casals Trio brings out a third album set, this time of Mendelssohn's Trio in D minor, Op. 49 (four records). Coates' Hansel und Gretel Overture and Stokowski's Invitation to the Waltz have been released earlier by the Victor Company, as were miscellaneous records by Bori, McCormack, De Gogorza, Paderewski, Kreisler, Creatore's Band, and the Victor Symphony (re-named "New Light Symphony" for British consumption). Marcel Dupre plays two Bach Chorale-Preludes; the H. M. Chapel's Royal Choir records four Elisabethan part-songs; the Orlano Madrigal Society sings Coventry Carol and Grainger's arrangement of the folk-tune Brigg Fair, used in Delius' English Rhapsody of that name; and John Goss sings four folk-songs. Mark Hambourg plays Chopin's Nocturne in E flat and Liszt's Forest Murmurs; the Virtuoso String Quartet couples the Gossee c-sharp Tambourin and Grainger's Molly on the Shore; and there are numerous vocal and instrumental disks by Alessandro Valente, Manuel Hemingway, the New Light Opera Company (Mikado Gems), Elisabeth van Endert, Florence Austral, Arthur Meale, Marek Weber, etc.

The English Brunswick Company releases a new Meistersinger Overture by Max von Schillings and the Berlin State Opera House, as well as a number of American Brunswick re-pressings.

"Vories" mentioned (in the Christmas issue) the new Children's Corner Suite of Debussy, recorded by M. Pierre Coppola and the Orchestra Symphonique du Gramophone for the French H. M. V., but was he not misinformed in stating that the new Pelleas et Melisande Interludes by the same artists were not electrical? The numbers, P-710-2, are listed as replacing the acoustical ones, P-520-2. Coppola also does a new

Afternoon of a Faun Prelude. The French Odeon Company releases a six-part recording of Massenet's Scenes alsaciennes; The French Edison Bell Company re-presses the Russian Ballet Orchestra records; and The Two Black Crows make their French debut under the Columbia label.

The most notable feature of the January releases is a series of re-recordings from H. M. V., issued as a New Year's Special presumably. Cortot and Sir Landon Ronald bring out an electrical version of the Schumann Concerto, issued by the Victor Company a little over a year ago; and Coates at last electrifies his famous reading of Die Meistersinger prelude. The other works on the list—Coates' Oberon Overture and de Greef's Hungarian Fantasia have already been brought out here.

Also in the H. M. V. list are Pasternack's Egmont Overture (issued in this country last spring); Delibes' Sylvia Ballet music (four parts) played by Sargent and the Covent Garden Orchestra; a complete Gondoliers in the Savoy Gilbert and Sullivan series; and the usual miscellany—considerably smaller this month, as is the case with all the British recording companies.

The Columbia and Brunswick releases of note have already been listed. The N. G. S. brings out Brahms' Piano Quartet in C minor, Op. 60, for significant chamber music recording, and promises in addition an early issue of the Brahms Variations on a Theme of Haydn, Op. 56, in the two piano version, played by Ethel Bartlett and Rae Robertson, who also play Bax's Moy Mell. Haydn's London Symphony bring the total of N. G. S. works up to 104, 56 of which are acoustically recorded, and the rest electrically. The only other announcement of special significance is that of the release of the Polydor Schumann Fantasia, Op. 17, by the English Brunswick Company, which probably indicates that its American release will not be too far off.

Outstanding among the domestic releases are: first, the current Brunswick Symphony Series Album, Dr. Pfitzner's re-played Schumann Fourth Symphony in D minor. The performance is a good one, but the recording would seem to give further proof of the Polydor Company's evident difficulty in getting the knack of handling the new process to the good effect obtained by the other companies in recent months. No such criticism can be made of the Brunswick Company's domestic issue of Dubinuschka by the A & P Gypsies, which is the best orchestration, performance, and recording of this piece that I can remember having heard. Sigrid Onegin's record of two Brahms lieder also deserves the highest praise.

The Columbia disk of the Entry of the Bojars by the Columbia Symphony is a wonderfully realistic recording. But having heard Halvorsen conduct his favorite composition many times it is easy for me to find reason to quarrel with Mr. Robert Hood Bowers over his interpretation. I played the record for a prominent Norwegian musician who went so far as to say that the piece



was played so as to sound like a longshoreman's buck and wing dance! What Halvorsen was really picturing was the return of a Viking host from the successful conquest of a tribal enemy; they hilariously enter their own camp proclaiming a glorious triumph. Bowers captures this feeling far less satisfactorily than Mengelberg did in his old Victor version. But of course Mengelberg always takes the utmost pains to have his readings authentic. I can vouch for the fact that he took the trouble in this instance to send to a friend in Copenhagen for a copy of the composer's original orchestration and to obtain sufficient information to give Halvorsen's best known composition an adequate and authentic performance.

Next month Columbia will bring out the justly heralded Bayreuth Festival records. While in New York I heard the selections played by Dr. Muck and I must say that they are wonderfully realistic. The rest of the Masterworks list for next month had not been finally decided upon, but judging from the works available I can assure my readers of a real treat in store for them. Meanwhile, there are two outstanding vocal records by Sophie Braslau and Richard Tauber which should not be passed by.

Odeon also contributes a noted vocal release: Schumann's *Mondnacht* and Schubert's *Der Lindenbaum*, sung by Emmy Bettendorf. Karol Szreter also is represented with another of his enjoyable piano transcriptions from Johann Strauss, the *Rustle of Spring waltz*. Speaking about Emmy Bettendorf, it will be remembered that "Vories" in his "Remnants" last month severely criticised the Odeon Company for not releasing the entire cycle of Schumann's *Frauen Liebe und Leben* songs. During my stay in New York I enjoyed my usual chat with Mr. William A. Timm, the Manager of the Okeh Foreign Record Department, who called my attention to the fact that he had not released the entire cycle because in the first place some of the recordings were not fully up to the American standard, and secondly the European release was not complete after all, as only six out of the eight songs were issued. The two released last month were those that successfully passed the severer American tests. We know from many years of acquaintanceship with Mr. Timm that he can be relied upon to let us have everything available that is both worthy and practicable to re-press under the Odeon label.

The Victor list is topped off by the album of Victor Herbert's *Melodies*, arranged by Shilkret and recorded under his direction. This is the first major electrical release of Herbert's work and is just what is needed today as a stepping stone in music appreciation work. A comparison of this album with the New Year's issue of the re-played Gilbert and Sullivan *Mikado* need not be feared by those who claim the supremacy for Herbert.

Upon hearing these records I sent Mr. Shilkret that I considered a well-earned message of congratulation. A paragraph of his reply will be of general interest. He writes: "Probably you know by this time that it was rather a difficult

task to arrange Herbert's music somewhat differently than the original, and yet always keep the original orchestration in mind. Besides, in making an album novelty is necessary. I hope that I have succeeded in gratifying the Herbert fans and at the same time made the various records interesting. It took 825 pages of score to do the work, not counting the copying of the orchestra parts with the exception of the piano." This gives some indication of the tremendous amount of work connected with the issue of an album set. There is first the selection of the compositions to be played; then the orchestrations to be made and the parts copied; the orchestra, chorus, and soloists to be chosen and trained; the rehearsals held; then re-orchestration and corrections—all before the work of actual recording is begun.

One of the preliminary processes is that of timing a record, of which the ordinary record buyer never dreams, not knowing how much of two busy men's time must go into even preparatory work. The front cover photograph shows Shilkret pondering over an orchestration, the preparation of which is one of the most important and difficult features. For those who know the extent of Mr. Shilkret's duties as Manager and Musical Director of the Victor Company's New York Laboratories, it is almost impossible to conceive how he finds time to do all the extra work necessitated by a release like this Herbert Album. Mr. Shilkret is always busy, yet he always manages to find time to listen to the suggestions or requests of his numerous friends. The anteroom of his office seems always to be filled with people waiting to see him. And yet no matter how many appointments he has, his records appear regularly and time is found—somehow—to prepare and issue a major work like the Herbert Album. It is this unique combination of efficiency, talent, and personality that makes Shilkret a recording conductor who is both respected and loved.

This set will undoubtedly be one of the biggest sellers of the season, for every admirer of Herbert's works can hear that Shilkret has expressed his own feeling for the music in his performances. And hearing that, they can understand why everyone who has the privilege of calling him a friend is so prone to become enthusiastic when talking about him and his work.

The replayed version of the Stokowski-Dvorak *New World Symphony* is a work that can be characterized as good, without deserving of extraordinary praise. The old debate on Stokowski's versus Harty's interpretation need not be raised again here, but it is curious to remember that Stokowski, English born of foreign parentage and an adopted son of this country, should by rights be better able to recapture the true conception of Dvorak's work than Harty, a native-born and resident Englishman. Evidently my recently expressed conception of the work does not hold true in every instance. As far as the new set itself is concerned, I am quite in accord with R. D. D.'s review, which seems to me to be an adequate one.



The Victor Company boasts also a number of excellent instrumental and vocal records, including Herz's splendid performance of the Fifth and Sixth Hungarian Dances of Brahms, songs by Elena Gerhardt, Gigli and de Luca, the Metropolitan Opera House Chorus, Cortot, Harold Samuel, etc. Nor should mention be omitted of the re-recorded Lucia Sextette, sung by Galli-Curci, Homer, Gigue, Pinza, De Luca, and Bada.

The most significant domestic release of all has been reserved for the last. The Edison Company in the past has not been unknown to belittle America's capacity to appreciate the best music. (Many will remember Mr. H. L. Wilson's letter to "The Gramophone" on the topic of Mr. Edison's expressed views on this topic.) But now I am very happy indeed to see due atonement made. With the realization that this country is now ripe for the best things in music, the Edison Company has issued a beautiful set of Schumann's Piano Quintet, played by E. Robert Schmitz and the Philharmonic Quartet of New York, and—on a long-playing disk—a concert consisting of Wagner's Tannhäuser and Meistersinger Overtures and Introduction to Act II of Lohengrin on one side, with Tchaikowsky's Nutcracker Suite (all played by the American Symphony) on the other! The long-playing record has not yet reached us, but the Schumann Quintet convinces me that all Edison owners, (and enthusiasts with attachments to play Edison disks) deserve the heartiest congratulation—and the Edison Company itself our sincerest thanks. I advise every music lover to follow this new departure closely for it will be of the utmost importance to recorded music. These two releases are only the beginning, and what an excellent beginning it is!

Let me call the special attention of everyone interested in the Phonograph Society Movement to the Rev. Satcher's description of the organization and development of the Cheltenham Society in the Phonograph Society Reports of this issue. The success of his work is good proof that the societies can flourish only where there is no commercial interference or influence exerted and where amateur music lovers are at the helm. If such progress can be shown by an organization in a small community like Cheltenham, what greater progress should be made in the larger communities, where the ever-increasing sales of the best records indicates that an ever-growing group of phonograph enthusiasts are available for prospective membership? Rev. Satcher's example demonstrates how the interest and support of these prospective members may be won. Those who are planning to organize Societies can find no better example to following than this one in Cheltenham.

On my last visit to New York I had the pleasure of meeting Mr. William H. Tyler of the New York Band Instrument Company. His stores and those of Mr. H. Royer Smith of Philadelphia provide as excellent examples for record dealers to follow, as the Cheltenham organization provides for Phonograph Societies. A visit to progressive stores like those directed by Messrs.

Tyler and Smith will convince anyone of the new era in the management of phonograph stores. For contrast with the best modern conditions is a cartoon (to be printed next month) which appeared recently in a leading Cleveland daily and was sent in by one of our Cleveland friends. The antiquated shop it depicts, where the music lover who wished to purchase good records was met only with inattention and inefficiency, is now happily being driven out by men like Tyler and Smith who believe with "Mr. Harrolds" that records can best be sold by those who are ardent music lovers themselves.

I had the pleasure of spending an evening with Mr. Tyler and a few mutual friends and I was surprised to find almost every important release of recent years on the shelves of his private library, all of them constantly heard and studied by him and his friends and associates. The best idea of his progressiveness can be obtained by reading the preface to his remarkable catalogue of imported records. He writes: "The unusual interest many of our customers have shown in *Better Music* has prompted us to import this list of records, all of which up to the time of writing are not listed in any catalogue in the United States and many of which will never be offered through our domestic phonograph companies. Most of these works have been requested many times and all of them have been asked for. Many did not know they had been recorded and if so, wondered if they were electric recordings and where they might be heard and obtained. So, in order to offer the best service possible to our more alert American Music Lover and record enthusiast, we have overcome many difficulties and obtained these records for sale in our stores, at the lowest prices possible. The old way of ordering from Europe without hearing and waiting weeks and sometimes months and then very often receiving broken records we hope has been eliminated."

Nor is Mr. Tyler the only representative of the new era in the record dealers' world. I have just received an invitation to a meeting celebrating the opening of a new addition to Mr. Royer Smith's Tenth Street store in Philadelphia, and the inauguration of his going into the record mail order business on a large scale. I understand that over fifty prominent collectors, manufacturers' officials, etc., will be present, and needless to say I am looking forward to the meeting with anticipation.

Such things as these dealers' (and many others) progressiveness and the Edison Company's new departure are the best omens for increasing success of the phonograph movement. The steady interest and rapidly growing subscription list of the magazine is another. The movement is rolling forward with ever greater momentum. Nothing can obstruct its progress now!

*Apel B Johnson*



## A Re-Review

By All Members of the Staff

IT is exceedingly difficult always to keep abreast of the times without losing a great deal of the past: for record buyers the task is virtually impossible. The past months have brought ever-growing release lists to our attention; before one is half studied another is out and the first forgotten. (Recall your own mental notes on the works you "meant to buy someday"! ) And so the taking of a phonographic inventory, re-reviewing briefly the significant recorded works of the past year and a half, may be of considerable value. Not all the present readers of the magazine are familiar with its early issues; many critical estimates need the revision that time often necessitates; and—but further reasons are hardly necessary.

The early days of the magazine coincided with the troublous period of change from the acoustical to the electrical process of recording; the first issue reviewed the first symphonies to be made under the new process side by side with the still appearing major acoustical work. At that time the old process, then at its height, oftentimes put the crudities of the new to shame. One thought shrieking string tone and sour wood winds inseparable from the new method, and more than one verbal tear was cast over the passing of cool, dark beauty of the old at its best.

But the battle was as short as it was one-sided. Today the electrical process is used exclusively and we have masterpieces of which the finest works of the old days gave no omen. The new life infused into the entire phonograph movement is due entirely to the introduction of the new methods of recording and reproduction: the death blow that radio was supposed to have dealt proved rather a resurrecting touch!

But before going on to summarize the record roll of honor, which of course will consist of electrical recordings exclusively, a farewell salute should be fired in memory of the acoustic masterpieces, now being so rapidly retired to historical and antique shelves to make way for replayed versions. The unbounded enthusiasm with which these works were greeted may seem a little ridiculous today—and yet those veterans who boasted large record libraries long before microphones appeared on the scene understood and shared that enthusiasm. There was something about those old Odeon and Polydor works which will never be recaptured. Works like the Odeon Beethoven symphonies—the pioneers!—the Mörike works, those of Dr. Oskar Fried, Pfitzner and others for Polydor will never be forgotten by those who knew them. Even today when they are exhumed for comparison, they do not always come off second best.

Orchestral works take precedence here as they do with most of our readers and we of the Staff. And among the single-disk issues first place

must go unquestionably to those two masterpieces, the Coates reading of the *Siegfried Death Music* and the Stokowski performance of Bach's colossal *Toccata and Fugue* in D minor. Next come the Toscanini-Mendelssohn *Scherzo*, one of the first great electrical masterpieces; Dr. Mörike's best new process releases, the *Rosenkavalier Waltzes* and the *Overture to the Bartered Bride*; Stokowski's brilliant *Götterdämmerung Finale* and much debated *Blue Danube Waltz*; his *Prelude to the Afternoon of a Faun*, and also that by Klenau for Columbia; Hamilton Harty's *Overture to Abu Hassan*; the Coates Wagnerian series, led by the *Journey to the Rhine*, the *Magic Fire Music*, and the *Ride of the Valkyries*; and the same conductor's *Prince Igor Overture*, Prokofieff pieces, and prelude to *Hänsel und Gretel*; Mengelberg's *Egmont Overture* and *Artists' Life Waltz*; Stock's *Meistersinger Prelude* and *Suk Fairy-Tales Dance*; the Herz-Brahms *Hungarian Dances* and *Tristan and Isolde* excerpts; Stokowski's sensational *2nd Hungarian Rhapsody* and *Invitation to the Dance*; and in the lighter group—the Odeon *Light Cavalry Overture*; Whitman's *Mississippi Suite*; and the Victor Symphony's *La Gioconda*, *Poet and Peasant Overture*, *Madame Butterfly Fantasia*; and finally the Viebig *Fledermaus Overture*.

The works recorded on two records (in either three or four parts) are led by the exquisite *Kleine Nachtmusik* of Mozart played by Dr. Fried, one of the first—and to date the finest—of the Polydor electrical recordings. Next in this group, which includes some of the most brilliant releases ever made, come the *Sorcerer's Apprentice* played by Gaubert; the *Tannhäuser Overture* in the hotly debated versions of both Mengelberg and Coates; the latter conductor's *Tannhäuser Bacchanale*, *La Valse*, *Fountains of Rome*, and *Don Juan*; the Odeon *Good Friday Spell*, Beethoven *Battle Symphony*, and the Parlophone *Jena Symphony*; Stokowski's *Rienzi Overture*; Herz's dazzling *Spanish Caprice*; Beecham's *Prince Igor Dances*; the Edison Bell De Falla and other Russian Ballet orchestra sets; the French H. M. V. *La Peri*; the N. G. S. Corelli *Christmas Night Concerto*; Henry Wood's *3rd Leonora Overture*; Goossens' *L'Arlesienne Suite* and *1812 Overture*; and the Victor Symphony's *William Tell Overture*.

Going on to symphonies, outstanding recorded versions are available of Beethoven's *Second* (Beecham), *Eroica* (Coates), *Fourth* (Harty), *Sixth* (Weingartner), *Seventh* (Stokowski), and *Ninth* (Weingartner or Coates); less outstanding are the Ronald, Furtwängler, and Weingartner *Fifths*. Brahms *First* and *Fourth* rise high as two great peaks in American and English recorded literature; Tchaikowsky's "*Pathétique*" (Coates) and Haydn's "*Clock*" (Harty) follow;



then Schubert's "*Unfinished*" (Wood or Stokowski), Dvorak's "*New World*" (Harty or Stokowski), Franck's (Stokowski), Elgar's *Second* (Elgar), and Mozart's *D major* (Harty), *C major* (N. G. S.), and "*Jupiter*" (Godfrey).

Leading the other album sets (excluding symphonies and concertos) are the Columbia *Iberia*, *Mother Goose Suite*, and Bruno Walter's *Sigfried Idyll*—three recorded masterworks of the first rank; Stokowski's *Scheherazade* and *Nutcracker Suite* follow; then the composer's version of *Ein Heldenleben* and *Rosenkavalier Suite* (H. M. V.); Herz's *Midsummer Night's Dream* album; and Elgar's *Enigma Variations*.

Concluding with concertos, there are the two great Kreisler Beethoven and Mendelssohn works; the Tchaikowsky and Beethoven piano concertos; the Saint-Saëns 'Cello Concerto; Mozart's for Bassoon—a real novelty; Franck's *Symphonic Variations*; the re-played Schumann Piano Concerto as yet unheard in the Studio; the N. G. S. disks of Debussy's *Dances*; the Gershwin *Rhapsody in Blue*; de Greef's *Hungarian Fantasia* and Grieg Concerto; and Thibaud's Mozart Violin Concerto in E flat.

There are innumerable omissions in the above list, but all the outstanding orchestral works are included. These works were the ones that aroused our admiration and enthusiasm on first hearing and which have not been vanquished by the further test of familiarity. Revisions of opinion have been necessary in some cases, of course. In glancing over the reviews one should say that a more critical discrimination might better have been applied to the Harty Mozart Symphony, Herz's *Spanish Caprice*, and possibly the *Sorcerer's Apprentice*; and it would now seem that greater praise should have been given to the Coates *Pathétique*, the Stokowski *Götterdämmerung Finale*, Harty's *Abu Hassan*, the Odeon *Good Friday Spell*, and Beecham's *Second* Beethoven. Possibly the technical brilliance of such works as the Stokowski *Second Hungarian Rhapsody* and *Invitation to the Dance*, the Odeon *Light Cavalry Overture*, and the Victor Symphony's *William Tell* won them greater attention than their purely artistic qualifications deserved. Popular opinion reversed the mildly adverse verdict on Stokowski's *Blue Danube Waltz*, and set a surprisingly unanimous seal of approval on Paul Klenau's *Iberia*. Dr. Britzius has voiced the minority report on the Beethoven *Seventh* Symphony in brilliant fashion, but Stokowski's and not Weingartner's version will continue to win the more friends. Not all American gramophiles have shared all of our personal enthusiasm over the Abendroth Brahms *Fourth*, and few apparently are as disappointed with the Cortot *Symphonic Variations*.

In several cases disputes have waxed hot and merry over the comparative worth of two or more versions of the same work. The *Tannhäuser Overture* is the most famous instance and the Beethoven *Ninth* Symphony a close second. In the end, of course, the individual's personal prejudices and tastes determine his choice between, say, Stokowski's and Harty's *New*

*World Symphony* (some will even cast a vote for Ronald's); Klenau's or Stokowski's *Afternoon of a Faun*; Strauss' or Mörike's *Rosenkavalier Waltzes*, etc., etc. Where two or more versions exist of almost equal excellence, no record buyer should purchase one or the other before all have been heard and carefully compared.

Chamber music literature has received no less notable contributions than orchestral. Among the complete string quartets the Lener Beethoven series take precedence. If individual sets must be singled out for special praise the first that come to mind are the *Quartet in C*, Op. 59, No. 3; *F minor*, Op. 95; and that in *B flat*, Op. 130. The *G major Quartet*, Op. 18, No. 2, and the last one, Op. 135, are available also in the Flonzaley's versions, which are of equal excellence; a choice can be made only according to one's preference of interpretation. Perhaps the most significant quartet recording of all is the N. G. S. *Ravel Quartet*, approved by the composer. Further behind come the Haydn *C major* (Musical Art) and *D Major Quartet* (Elman) and the Budapest-Dvorak "*American*" Quartet. The Quintets are led by the superb Brahms *Piano Quintet in F minor* by Bauer and the Flonzaleys, together with the Bax *Oboe Quintet* issued by the N. G. S. The latter organization's Dvorak *Piano Quintet* is of far less significance. The Cortot-Casals-Thibaud Trio is represented by two recordings and artistic triumphs, the trios of Schubert in *B flat* and Haydn in *G major*. The Mendelssohn *C minor Trio* by Sammons, Tertis, and Murdoch; and the Tchaikowsky *Trio* by Catterall, Squire, and Murdoch, follow, with the Sammons-Squire-Murdock Beethoven *B flat Trio* much further behind. Of the single disk string quartet recordings only the Debussy movements by the New York Quartet deserves special mention.

The *Kreutzer Sonata* is well represented by three fine versions from Brunswick, Columbia, and Victor. Sammon's version of the *Devil's Trill Sonata* is good, but is surpassed by the Grieg (Salmond) and Delius (Harrison) 'Cello Sonatas. The Beethoven 'Cello Sonata in A by Salmond is also good. (Here again the omission of acoustical versions makes it necessary to pass over works like the Columbia and Victor Franck Sonatas and the Polydor Hindemith, Bartok, and Stravinski works by the Hindemith Quartet.)

Going on to major piano works, one finds the Grainger Brahms *F minor* and Chopin *B minor* Sonatas still unsurpassed, although the Bauer *Moonlight* and *Appassionata* Sonatas are of the highest excellence. Not far behind come Friedman's *Moonlight Sonata*, Cortot's *Twenty-Four Chopin Preludes*, Murdoch's *Pathétique Sonata*, and the Kathleen Long Ravel *Sonatine*. A special place of honor goes to the Chicago Gramophone Society's *Prelude Choral and Fugue* of Franck.

Among the many fine miscellaneous piano records only a few may be mentioned. *Samuel*: two Bach *Preludes and Fugues*; *Grainger*: De-



bussy *Toccata* and *Clair de Lune*, Guion's *Goat and Sheep*, Chopin's *C minor Etude* and his own *Molly on the Shore*; *Rachmaninoff*: Liszt's *Dance of the Gnomes*, Strauss and Chopin waltzes, Mendelssohn etudes, Bach *Sarabande*, and Moussorgsky *Hopak*; *Paderewski*: Debussy's *Reflets dans l'eau* and Schelling's *Nocturne a Raguze*; *Cortot's* Chopin *C sharp minor Waltz*, *Berceuse*, Handel's *Harmonious Blacksmith*, and Chopin's *G minor Ballade*; *Friedman*: Chopin *A flat Ballade*, *Mazurkas*, and *Etudes*; *Godowsky*: Chopin *A flat Polonaise* and *Tchaikowsky Barcarolle*; *Szreter* *Soiree de Vienne* and *Waltzes*; *Leginska*: *Rachmaninoff Preludes* and Liszt *Rhapsody*.

Harpsichord records by Lewis Richards for Brunswick, Landowska for Victor, and Friedman for Columbia should not be passed by unpraised.

The leading violin records have been from *Szigeti*: Bloch's *Nigun* and the *Franceour-Kreisler Siciliano*; *Spalding*: Brahms' *A major waltz* and Chopin: *G major Nocturne*; *Heifetz*: *Zapateado* and two Debussy pieces; *Seidel*: Slavonic and Hungarian Dances; *Thibaud*: Beethoven's *Romance in F*; *Kreisler*: de Falla's *Cancion populaire* and Brahms' *7th Hungarian Dance*. *Violoncello*: *Casals*: Bach's *Adagio* and miscellaneous pieces; *Salmond*: *Adagietto* from *L'Arlesienne suite*.

In the Choral group masterpieces are met with immediately: the Blech *Meistersinger Kirchenchoral*, the Odeon *Cavalleria Rusticana* and *Aida* records, and the Russian Symphonic Choir's *Lord Have Mercy* and *Song of the Cherubim* take precedence. Following come the new Metropolitan Chorus releases from Victor, the earlier records of the La Scala Chorus, the Russian Art Choir's Columbia releases, the German *Liederkranz's* earlier records, the Mormom Tabernacle and the St. Olaf Choirs, the Royal Choral Society's and the Sheffield Choir's *Messiah* excerpts, the Dayton Westminster Choir (in the Victor Educational List), Berlin *Liedertafel* (Homochord), and finally the Staats und Domchor in the Victor German list. The Brunswick series of College Glee Clubs deserves mention.

In the vocal group it is still more difficult to select a limited number of outstanding works. First come the Kipnis record of *Wotan's Farewell*, Elena Gerhardt's Brahms' *lieder*, and Emmy Bettendorf's *Du Ring an meinem Finger*. A hasty resumé of the others reveals: Elsa Alsen: *Traum durch die Dämmerung* and *Er der herrlichsten von allen*; *Onegin*: *Sapphic Ode*, *Carmen* arias; Lawrence Tibbett: *Pagliacci Prologue*; *Chaliapin*: excerpts from *Boris* and the *Finale of Don Quichotte*; *Mary Garden*; *Depuis le jour*; *Paul Robeson*: *Negro Spirituals*; *Bori*: *Little Damsel*, *Il bacio*, and *Tales from the Vienna Woods*; *Rethberg*: *Return Conqueror* and *Tannhäuser* excerpts; *Gigli-de Luca*: duets; *Schipa*: de Falla's *Jota* and *Quiereme Muncho*; *Martinelli*: *Turiddu's Farewell*; *Melba*: *Farewell*; *Tauber*: *Ay-Ay-Ay*; *Graveure*: *Bandolero*; *Braslau*: *Mali-piero-Bassani Cantata*; *Jeritza*: *Agathe's Prayer*, *Mirror Song*, *Farewell ye Mountains*, *Erlking*,

and *My Little Nest*; *Edith Mason*: *Faust Jewel Song*; *Bohnen*: *Mephistophele's Serenade*; *Cham-lee*: *Tosca—E lucevan le stelle*; *Isa Kremer*: Russian folk songs; *Ponselle* and *Martinelli*: *Aida-Finale*; *Journet*: *Leporello's Aiea*; *Galeffi*: *Er-nani—O Noble Carlos*; *Danise*: *Panis Angelicus* and *Even Bravest Heart*; *de Gogorza*: *In Old Madrid*, *My Little Teresa*, and *El Relicario*; *Lindi*: *Otello excerpts*; *Stracciari*: *Vile Race of Courtiers*; *Leoni*: *Bell Song*; *Bonelli*: *The Palms*; *Stabile*: *Otello—Brindisi*; *Master E. Lough*: *Oh, for the Wings of a Dove*.

Light orchestral and salon recordings have gone rapidly ahead during the last year, both in numbers and quality. Shilkret and his salon orchestra, and the orchestras of Marek Weber, Dajos Bela, Ferdy Kaufmann, and Edith Lorand have made the major contributions. Shilkret's sensational *In a Persian Market* has yet to be surpassed in this class.

Band recordings are dominated by the magic name of *Creatore*, whose series beginning with *Pagliacci* and *Traviata Selections* and running through the *Carmen Fantasy* and *Semiramide Overture* has set a new high mark in band performance and reproduction. Releases by the American Legion, Sousa's, Pryor's, and United States Marine Bands have also been noteworthy.

It would be impossible to catalogue even the leading popular, dance, and novelty releases with any degree of justice. Mention should be made of *The Two Black Crows*—known to everybody by this time, the race and hot jazz records of *Okeh*, and the Brunswick dance disks.

One of the features of the past year and a half is the rapidity and efficiency with which the difficult task of re-recording acoustical works has gone forward. Within another year acoustical records will be found only in the historical sections of the leading companies' catalogues. A concise table of the principle orchestral re-recordings may be of value. The new versions are given on the left, the old the right.

#### SYMPHONIES

##### Beethoven:

First: Weissmann, Klemperer	Henschel
Second: Weissmann, Fried	Beecham
Eroica: Weissmann, Fried, Wood	Coates, Weingartner
Fourth: Weissmann, Pfitzner	Harty
Fifth: Nikisch, Weissmann, Seidler-Winkler, Wood	Ronald, Weingartner, Furtwängler
Pastoral: Weissmann, Pfitzner	Weingartner, Pfitzner
Seventh: Mörike, Wohllbe, Weingartner, Coates	Stokowski, Weingartner, Strauss
Eighth: Weissmann, Klemperer	Weingartner
Ninth: Seidler-Winkler, Coates, Weissmann	Weingartner, Coates
Brahms—First: Weingartner, Fried	Stokowski
Berlioz—Fantastic: Rhene-Baton, Weissmann	Weingartner
Tchaikowsky—Pathétique: Wood, Ronald, Walter	Weissmann
Dvorak—New World: Harty, Ronald	Harty, Stokowski, Ronald
Franck—D minor: Wood, Concerts Padeloup	Stokowski
Schumann—Fourth: Pfitzner	Pfitzner
Schubert—Unfinished: Mörike, Blech, Stokowski,	



Klemperer, Boulton, Whitmore  
 Elgar—Second: Elgar ..... Wood, Stokowski, Goossens  
 Mozart—G minor: Weissmann, Greenbaum, Pasternack ..... Elgar  
 Sargent

Jupiter: Coates, Heidenreich, Weissmann ..... Godfrey, Strauss  
 E flat: Weissmann, Weingartner ..... Strauss

### CONCERTOS

Beethoven—Emperor: Lamond ..... Bachaus  
 G major: Bowen ..... Szreter  
 Violin: Menges, Wolfstal ..... Kreisler  
 Franck—Symphonic Variations: De Greef, Tyrer ..... Cortot  
 Tchaikowsky—B minor: Sapellnikoff ..... Hambourg  
 Liszt—Hungarian Fantasy: De Greef ..... De Greef  
 Grieg—A minor: De Greef ..... De Greef  
 Mendelssohn—Violin: Eddy Brown ..... Kreisler  
 Schumann—A minor: Cortot ..... Cortot

### MISCELLANEOUS ORCHESTRAL WORKS

(Brief List)

Strauss—Don Juan: Coates, Mörike, Strauss ..... Coates  
 Ein Heldenleben: Mörike ..... Strauss  
 Tod und Verklärung: Coates, Walter, Abendroth ..... Strauss

Rosenkavalier Waltzes: Strauss, Greenbaum ..... Strauss, Mörike

Ravel—Mother Goose Suite: Coates, Whitmore ..... Damrosch

Dukas—L'Apprenti sorcier: Ronald ..... Gaubert  
 Debussy—Afternoon of a Faun: Stokowski, Whitmore ..... Stokowski, Klenau, Ronald, Coppola

Rimsky-Korsakoff—Scheherazade: Mörike (Coates),  
 (Fock) ..... Stokowski, (Goossens)

Humperdinck—Hänsel und Gretel Prelude: Boulton,  
 Bridge ..... Coates

Strawinski—Petrouchka: Goossens ..... (Defosse)  
 Fire-Bird: Stokowski, Coates, Fried ..... Defosse

Elgar—Enigma Variations: Elgar, Wood ..... Elgar  
 Borodin—Polovstian Dances: Coates

Beecham, Defosse (Stokowski)

### WAGNERIAN WORKS

(Brief List)

Parsifal (complete): Coates ..... Coates  
 Die Walküre (complete): Goossens and Coates

Die Meistersinger Prelude: Coates, Mörike, Blech  
 Seidler-Winkler

Coates, Bodanzky, Stock, von Schillings, Blech  
 Tannhäuser Overture: Stokowski, Blech, Schillings,  
 Wohllebe, Mörike, Wood ..... Mengelberg, Coates, Blech

Tannhäuser Bacchanale: Schillings, Wood ..... Coates, Walter  
 Rienzi Overture: Stokowski, Walter, Blech, Mörike,  
 Prince, Coates ..... Stokowski, Walter, Blech

Flying Dutchman Overture: Wood, Schillings,  
 Wohllebe, S. Wagner ..... Mengelberg, Walter, Blech

Lohengrin Prelude (Act I): Stokowski, Wood, Ronald,  
 Mörike, Marienhagen ..... Bodanzky, S. Wagner

### OVERTURES

(Brief List)

Weber—Oberon: Mörike, Mengelberg, Chapple,  
 Prince, (Ronald), Fried ..... Coates, Blech

Freischütz: Walter, Weissmann, Verbrugghen, Coates,  
 Pasternack, Pfitzner, Seidler-Winkler

Verbrugghen, Blech  
 Smetana—Bartered Bride: Busch, Goossens, Blech  
 Mörike, Blech

Mendelssohn—Fingal's Cave: Walter, Wood ..... Ganz  
 Midsummer Night's Dream: Blech ..... Herz

Beethoven—Leonora No. 3: Donald, Weissmann,  
 Hoeberg, Wood ..... Wood, Ronald, Szell

Egmont: Ronald, Blech, Hildebrandt, Weissmann  
 Mengelberg, Pasternack

(Beethoven)—Coriolanus: Mengelberg, Ronald, Weiss-  
 mann, Blech, Walter ..... Mengelberg

Mozart—Magic Flute: Pasternack, Beecham, Fletcher  
 Seidler-Winkler, Mörike ..... Beecham, Blech

Marriage of Figaro: Beecham, Harty, Mörike,  
 Fletcher, Busch ..... Gaubert, Weissmann, Ronald

(The above lists make no pretension to com-  
 pleteness; they are simply a hasty and somewhat

random outline of the most important re-made  
 recordings.)

With due apologies to the feature, Is Your  
 Favorite Work Recorded, a summary may be  
 made here of the principal works as yet avail-  
 able only in acoustical (or in early inadequate  
 electrical) versions.

Brahms: Second Symphony; Academic Festival Overture.  
 Beethoven: Minor overtures (King Stephan, Dedication of  
 the House, etc.); First and Third Piano Concertos.

Bach: Suite in D; Brandenburg Concerto in G; Concerto  
 for Two Violins.

Schumann: First and Second Symphonies; Manfred Over-  
 ture.

Tchaikowsky: Fourth and Fifth Symphonies; Francesca da  
 Rimini; Caprice Italien.

Vaughn-Williams: London Symphony; Old King Cole;  
 The Wasps.

Holst: The Planets; St. Paul's Suite.

Moussorgsky: Night on Bald Mountain; Khovanshtchina  
 Prelude.

Mozart: Violin Concertos in A, G, and D major; Symphony  
 in E flat.

Bruch: Violin Concerto in G minor.

Lalo: Symphonie Espanol.

Bruckner: Seventh Symphony.

Chabrier: Espana.

Honegger: Pacific 231.

Delius: Brigg Fair; A Dance Rhapsody.

Franck: Le Chasseur Maudit.

Strawinski: Petrouchka (complete); Fireworks.

Mahler: Second Symphony.

Schönberg: Verklärte Nacht.

Grieg: Overture—In Autumn.

Handel: Water Music Suite; Overture in D minor.

Haydn: Symphonies—Surprise, Oxford, Farewell, No. 88.

Holbrook: Three Blind Mice.

Humperdinck: Dream Pantomime and Hexenritt from

Hänsel.

Liszt: First Piano Concerto; Les Preludes; Tasso; Mazeppa.

McEwen: Solway Symphony.

Rimsky-Korsakow: Russian Easter Overture; Coq d'Or  
 Suite.

Mendelssohn: Italian Symphony; Piano Concerto; Fingal's  
 Cave.

Rachmaninoff: Second Piano Concerto.

Saint-Saens: Carnival of the Animals.

Scriabin: Poem of Ecstasy; Reverie.

Sibelius: Finlandia.

Strauss: Till Eulenspiegel; Zarathustra; Alpine Symphony;  
 Macbeth: Aus Italien; Burger aus Edelman Suite.

Turina: Danzas Fantasticas.

Weber: Euryanthe Overture.

Wagner: The Ring, Tristan, and Die Meistersinger (com-  
 plete).

Tchaikowsky's Fourth, Mozart's E flat Sym-  
 phony, Finlandia and the Fingal's Cave Overture  
 have been electrically recorded, but in versions  
 that are hardly worthy to be called adequate.  
 The others are available as yet in acoustical ver-  
 sions only. Prophecy is hazardous, but logic and  
 rumor would indicate that the following may take  
 priority: Tchaikowsky's Fourth and Fifth Sym-  
 phonies and Francesca da Rimini (perhaps by a  
 leading American Orchestra and the most noted  
 conductor as yet unheard on records; guess!);  
 The Planets; Carnival of the Animals; Brahms'  
 Second; Les Preludes; Till Eulenspiegel; and the  
 Wagner albums.

A brief list of works as yet unrecorded, some  
 of which are certainly slated for early release:

Bach: Brandenburg Concertos.

Brahms: Third Symphony; Tragic Overture; Piano and  
 Violin Concertos; Variations on a Theme of Haydn (or-  
 chestral version).

Strawinski: Le Sacre de Printemps; works for chamber  
 orchestra.

Strauss: Don Quixote: Sinfonia Domestica; Festival Pre-  
 lude.



Sibelius: Symphonies (particularly the Second and Fourth).  
 Rachmaninoff: Island of the Dead; Second Symphony.  
 Liszt: Faust Symphony; A minor Piano Concerto.  
 Mendelssohn: Scotch Symphony.  
 Delius: Appalachia; Sea-Drift; Song of the High Hills;  
 'Cello and Violin Concertos.  
 Humperdinck: Prelude to Die Königskinder; Incidental  
 Music to the Miracle.  
 Moussorgsky: Picture from an Exhibition (Ravel's Or-  
 chestration).  
 Ravel: Daphnis and Chloe Suites; Scheherazade; Le Tom-  
 beau de Couperin.  
 Respighi: Pines of Rome; Old Dances and Airs for the  
 Lute; Gregorian Concerto.  
 Bloch: Concerto for Strings and Piano; Jewish Poems;  
 Solomon; Israel.  
 Prokofieff: Classic Symphony; Scythian Suite; Le Pas  
 d'Acier.  
 Vaughn-Williams: Pastoral Symphony; Norfolk Rhapsody;  
 Fantasia on a Theme by Tallis.  
 Borodin: Second Symphony; Steppes of Central Asia.  
 De Falla: Nights in the Gardens of Spain.  
 Loeffler: Memories of My Childhood; Pagan Poem.  
 Tchaikowsky: Violin Concerto; Romeo and Juliet; Man-  
 fred Symphony.  
 Bax: November Woods; E flat Symphony; Garden of the  
 Fand.  
 Roussel: B flat Symphony; Pour un Fete de Printemps;  
 Evocations.  
 Schumann: Third Symphony.  
 Debussy: The Sea; Rondes de Printemps; La Damoiselle  
 Elue.  
 Rimsky-Korsakow: Sadko; Fairy Tale; Antar.  
 Bartok: Dance Suite; The Wooden Prince; Piano Rhap-  
 sody and Concerto.

And so on and so on, as far as one's fancy will carry!  
 The above works are a few that have been mentioned from  
 time to time in these pages; obviously an inclusive list  
 would extend almost indefinitely.

(Not attempt has been made in this article to  
 summarize the Chamber Music, Instrumental,  
 Vocal, etc., re-recorded and unrecorded works.)

**Among other features for next month will  
 be the reviews of Columbia Bayreuth Fes-  
 tival records. Also to appear then will be  
 the conclusion of the article on Richard  
 Strauss and the Popular and Foreign reviews  
 which lack of space prevented from appear-  
 ing in this issue.**

## Needles

By FERDINAND G. FASSNACHT

SINCE writing my first article on "Needles",  
 which appeared in the September 1927 issue  
 of THE PHONOGRAPH MONTHLY REVIEW, I  
 have had the good fortune of receiving two other  
 semi-permanent needles which have pleased me  
 so much since testing them that it would seem  
 rather selfish not to pass the good word on, so  
 that others, interested in this very important part  
 of the phonograph, might likewise make tests and  
 without doubt achieve the results here described.

Before mentioning the names of these needles,

I would like to state I have followed the reports  
 of needle tests as printed in the November and  
 December issues and have been gratified to learn  
 that the vast majority agree with me, that is, the  
 Euphonic needle is superior to the Sympathetic,  
 giving a clearer definition in every respect and a  
 tone almost as loud as the ordinary medium steel  
 needle. For the benefit of some folks who were  
 laboring under the impression that I tested these  
 needles without using the grip, let it be plainly  
 stated here, once for all, that neither the Sym-  
 pathetic nor the Euphonic type lend themselves to  
 being used without the grip. The needle box re-  
 fuses to retain this type needle without the grip  
 on account of the needle being so extremely thin  
 in body. The grip was used with all tests.

Now to resume to my further tests:— The two  
 needles are made by the same manufacturer who  
 turns out the Sympathetic, namely Edison Bell,  
 Ltd., of London, England. They are called "Loud  
 Tone" Chromic needles and "Electric" Chromic  
 needles. The "Loud Tone" are simply called  
 Chromic, so let there be no misunderstanding on  
 this point. These Chromic needles (Loud Tone)  
 are perfect for every type record. They play ten  
 record sides without changing and the tenth side  
 gives forth just as clear a tone, with as much  
 brilliancy as this same needle brought forth from  
 the first record side. They measure exactly  $\frac{5}{8}$  in.  
 in length and are of a thickness which allows  
 them to be used as the ordinary needle, without  
 the grip. In addition, they burnish the record  
 similar to the Sympathetic and Euphonic and  
 and give forth no blast whatsoever. Their tone  
 is tremendous—rightly named for they are Loud  
 Toned, but notwithstanding the loudness, every  
 detail, every shading is present and really em-  
 phasized. The surface noise is more than that  
 made by either the Euphonic or Sympathetic, yet  
 less than the ordinary steel needle. But the one  
 outstanding point is the fact that one's records  
 grow better and better with the usage of these  
 Chromic needles, yet there is no sacrificing of  
 Tone—clear, pure and exact. Take for instance  
 the "Storm" scene of William Tell Overture as  
 played by the Victor Symphony Orchestra—this  
 particular side of the first record of this Overture  
 was played at least seventy-five (75) times, natu-  
 rally changing the needle after every tenth time,  
 yet this record is better than when it was first  
 played and without the slightest trace of blast.  
 Unusual, when one considers the heavy recording  
 necessary to make this life like rendition. My  
 Brahms' Symphony No. 1 set as also my Franck  
 symphony set, both Victor and played by Stokow-  
 ski are by far better records than when I first  
 purchased them, simply from playing them with  
 these Loud Tone Chromic Needles. My "Iberia"  
 set of Debussy in the Columbia Masterworks  
 proves beyond doubt all of the above and further-  
 more, any needle that gives results on records  
 that are so different from the other as Victor is  
 from Columbia, and which deserve nothing but  
 praise, surely this type needle can lay claim to  
 that of the ideal one. From my Odeon records  
 the same results are obtained. My "Bartered  
 Bride" Overture is a wonder played with these



Chromics and my Odeon Choruses such as the Easter Hymn from "Cavalleria Rusticana" are startling to say the least.

The "Electric" Chromic needles are  $\frac{3}{4}$  in. in length or  $\frac{1}{8}$  in. longer than the "Loud Tone" Chromics. I believe they are the same thickness, though the proper measuring instrument might find some difference. This "Electric" needle was made primarily for records electrically made, hence their name, but to be perfectly candid, I prefer the "Loud Tone" Chromic, even for Electrical Records. The Tone of the "Electric" is not as brilliant as the regular Chromic and to me at least there is the lack of that clear definition, that all-important background of inner accompaniment being merged into a meaningless series of sounds. I must confess, however, that I have had trouble right along with these "Electrics". It is impossible for me to keep them tightly in the needle box. Adjustment after adjustment was made with the screw to try and obtain the desired result, but without any success. This is hard to understand, doubly so, after I tell you I have been using the Medium Tone Columbia steel needle right along and these being the same length,  $\frac{3}{4}$  in., the fault cannot lie with the length. But even on occasions where the "Electric" did hold, there was that lack of real tone, and that jumble of inner tone coming from the want of clear definition. When I play my Mendelssohn Violin Concerto with Kreisler, using the "Electric" Chromic there surely is missing those overtones and that rich timbre so noted in Kreisler's playing, but, put on a "Loud Tone" Chromic and play the same set—what a vast difference! Everything is there, as though you were being played to by Kreisler himself in his living room. Can we ask for more? The surface noise of the "Electric" needles is about the same as the "Loud Tone". Very little choice between the two on that score, but for the real life-like rendition of any record, and the word "any" in this case is a mighty big word, I would humbly ask you to try out the "Loud Tone" Chromic needle. The question of needles is naturally a disputable one, but I take courage while writing my experiences with these needles, in as much as my first article was the means of a number of enthusiasts finding out about the Euphonic and Sympathetic sets, to their great delight. Opinions will differ, which is also natural, but once again I live in hope of the majority agreeing with me after testing these two Chromic needles.

They come in a box of one hundred (100) and one hundred needles allow one thousand reproductions. There are dealers who now carry the Euphonic and Sympathetic sets—surely they will also carry these two other Chromic needles when they hear the call. And they will hear it in the very near future, for I can safely add that once you use the "Loud Tone" Chromic, and are looking for the really true life-like rendition without a bit of blast and with no wear on your records surely you too will use them altogether as I am and look forward to procuring them in this country.

## Recorded Symphony Programs

By Robert Donaldson Darrell

ON glancing through the programs of the leading symphony orchestras, one is often struck by the appearance of peculiar waves of popularity for a certain work or a certain composer. Sometimes these are easily explained: a composer's centennial or other anniversary is to be celebrated, a certain work is awarded a prize or achieves sudden prominence, or a composer visits these shores. But in other instances there would seem to be no cause beyond pure chance underlying the almost simultaneous appearance of long-neglected works on the programs of several orchestras. This month one notes the strange revival of several Berlioz overtures. The popular *Roman Carnival* appears on the program of a Los Angeles popular concert (January 1); Frederick Stock plays *King Lear* in Chicago (December 21); Fritz Reiner plays *Buenvento Cellini* in Philadelphia (December 2)—Koussevitzky gave it earlier in the season in Boston, and Sir Hamilton Harty placed it on his February 9 program in Manchester, England); finally, Fritz Busch played *Le Corsair* with the New York Symphony (December 29). *Waverley*, *Les Francs Juges*, and *Rob Roy* remain undisturbed, but the others are resurrected. The *Roman Carnival* and *Cellini* are the only ones to be recorded; here is a fertile field for some recording conductor in quest of the original. Berlioz has fared well in the recording world so far, as the *Symphonie fantastique* with one electrical and two acoustical sets has been given rather more attention than its actual concert hall popularity might seem to indicate. The excerpts from *The Damnation of Faust* are old favorites in the phonograph world, and the recent excerpts from *Romeo and Juliet*, recorded by Sir Hamilton Harty may serve to focus recording directors' attention on this great, but neglected choral symphony.

Under the classification of works stimulated by the visit of their composers to this country come pieces by Bartok and Ravel. The former played his *Rhapsody for Piano and Orchestra* with the Philadelphia Symphony on December 30. Ravel made his first American appearance with the Boston Symphony as Guest Conductor in a program of his own works on January 12, 13, and 14. *La Valse* (listed in these columns last month) is the only one of the program to be recorded. From among the other works, *Le Tombeau de Couperin*, the *Spanish Rhapsody*, *Scheherazade* (Lisa Roma, soprano soloist), and the Debussy *Sarabande* and *Danse* in Ravel's orchestration, the *Spanish Rhapsody* deserves perhaps first consideration for recording. It was played at Rochester by Goossens on January 12 and figures frequently on symphony programs. The lovely poems for voice and orchestra *Sche-*



*herazade*, and particularly the first, *Asia*, would be both effective and welcome on records; it is all too seldom that one has the opportunity of hearing them in the concert hall.

That symphony programs are influenced by national events as well as those of a purely musical character is indicated by Mr. Reiner's playing of the *Siegfried Funeral Music* in Philadelphia on December 30, "In memory of the officers and men of the United States Navy whose lives were lost in the Submarine S-4." Correspondents to Boston newspapers pointed out the appropriateness of Koussevitzky's performance of Rimsky-Korsakoff's *Scheherazade* on December 22; although this performance was not so designated on the program, it impressed many listeners as a beautiful and fitting tribute to the sunken S-4.

Last month attention was drawn to Heinrich Schlusnus' singing with the Philadelphia Orchestra several songs recorded by him under the Polydor label. This month another program of the Philadelphia Symphony included similarly a work sung by an artist who has permanently engraved the performance on the recording wax. Sophie Braslau's Columbia record of the Bassani-Malipiero *Cantata for One Voice* appeared under the labeling of *Cantata—Come to Me O Beloved* and was ascribed to Malipiero alone.

The same work was sung with the Philadelphiaans on December 9 and those who have purchased the record may find it of interest to read Mr. Gilman's notes (in the program book of that date) regarding Bassani and this particular piece. Its Italian title is *L'Amorosa Lontananza* and it is listed as taken from the collection *L'Armonia delle Sirene* (1680), brought out in a modern edition of Bassani's cantatas by Malipiero in 1919. The orchestral arrangement played at the concert was transcribed from Malipiero's piano accompaniment by Lucien Cailliet. Presumably the same arrangement was used in recording the work.

**Berlioz: Overture—The Roman Carnival.**

Recordings: \*Edison Bell VF-702 (2) Eugene Goossens, Sr.—Royal Symphony Orchestra; Polydor 65929 (2) Bruno Walter—Berlin Philharmonic; Polydor 65908 (2) Arthur Nikisch—Berlin Philharmonic; Parlophone E-10336 (2) Weissmann—Berlin S. O. H.; Columbia 67087-D (2) Harty—Halle.

(The Edison Bell record is reviewed on page 520 of the September 1927 issue and is remarkably good for a non-celebrity version. None of the acoustic versions is particularly effective, although Nikisch's possesses considerable historical interest. Several cut versions and band arrangements—now withdrawn—are omitted from this list. An electrical recording by a virtuoso orchestra is badly needed.)

**Berlioz: Symphonie Fantastique.**

Recordings: \*Columbia Masterworks 34 (12) Weingartner—London Symphony; H. M. V. D.—987—92 (12) Rhene Baton—Concerts Padeloup; Parlophone P—1934—9 (12) Weissmann—Berlin S. O. H.

(The Columbia version is the logical choice. The others—although acoustically recorded—are good performances. Weingartner's set was reviewed on page 36 of the October 1926 issue; the others are mentioned in the Editor's Note to Dr. Mead's letter in the December 1926 issue.)

**Berlioz: Choral Symphony—Romeo and Juliet**

Recorded Excerpt: \*Eng. Columbia L-1989 (2) Harty—Halle.

(The "Queen Mab" Scherzo alone. Undoubtedly it will shortly be released in this country also.)

**Wagner: Siegfried's Funeral Music (from Gotterdammerung)**

Recordings: \*Victor 9049 (2) Coates—Symphony; \*English Brunswick 80019 (2) Shillings—Berlin S. O. H. Parlophone E-10158 (2) Mörike—Berlin S. O. H.; Columbia 67081-D (2) Walter—Royal Philharmonic.

(A number of older acoustical versions in the Polydor, Columbia, and other catalogues have been omitted. Coates' incomparable version was reviewed on page 320 of the April issue and of course is in a class apart. Mörike's is the best of the acoustical versions. Schillings' electrical Polydor-Brunswick record undoubtedly will appear shortly in the American Brunswick catalogue.)

**Bassani-Malipiero: Cantata for One Voice (L'Amorosa Lontananza)**

Recording: \*Columbia 7133-M (1) Sophie Braslau (Reviewed on page 73 of the November 1927 issue.)

**Ravel: Alborado del Gracioso**

Recording: \*Polydor 66463 (2) Klemperer—Berlin S. O. H.

**Ravel: Pavanne pour une Infante Defunte**

Recording: Eng. Columbia L-1605 (2) Bridge—N. Q. H. Light Orch.; French H. M. V. L-548 (1) Concerts Touche

(The two Ravel works have not appeared on recent Symphony Programs, but are occasionally played and probably will be given more frequently during Ravel's visit. In any case, these two recordings are of special interest now. Both are originally piano pieces; presumably they have been orchestrated by the composer. I have been unable to discover any recordings of these works in their original form, yet one would think that the Pavanne's popularity would have resulted in a phonographic version. Other recorded works of Ravel which might be mentioned in passing are the String Quartet and the Piano Sonatine issued by the National Gramophonic Society and reviewed on page 154 of the January 1928 issue; Jeux d'Eaux, recorded by Cortot for Victor, Gieseking for Homochord, and others; the Mother Goose Suite, listed in these columns in the November issue, but without the new Columbia-Damrosch version (Masterworks 74) reviewed on page 109 of the December 1927 issue; and the Harp Septet, Columbia 67091—2—D. The recorded version of the Quartet, Sonatine, and Mother Goose Suite are all particularly noteworthy.)

The Christmas season is the occasion for an annual performance of Handel's *Messiah* in most cities boasting large choral societies and orchestras. The only two performances I find listed in the programs arriving at the Studio are by Sir Hamilton Harty with the Halle Orchestra and Chorus in Manchester, England, and Koussevitzky with the Handel and Haydn Society in Boston, but undoubtedly there were many others. With seasonal appropriateness the English Columbia Company issues a complete electrical recording of the entire work.

**Handel: The Messiah**

Recording: \*English Columbia L—2018—35 (36) Sir Thomas Beecham—Soloists, B. B. C. Choir, and orchestra. This is the only complete recording and is issued in two albums of nine double-sided records each. Numerous excerpts are available from all the leading recording companies. Special mention should be given to those by the Royal Choral Society in the H. M. V. and Victor catalogues.)

On December 17th in New York, Carl Friedberg, Carl Flesch, and Felix Salmond gave a program of trios, one of which was Schubert's in B flat, available in one of the finest of all chamber music recordings.

**Schubert: Trio in B flat.**

Recording: \*Victor M—11 (8) Cortot (piano), Thibaud (violin), and Casals (cello)

(See review on page 361 of May 1927 issue.)

One of the most original symphony programs of this last month was that prepared by Fritz Busch for his January 6th concert with the New York Symphony. The two Strausses—Johann and



Richard—were featured. The Waltz-King's *Indigo Overture*, *Perpetuum Mobile*, *Ritter Pasha* Ballet Music, and *Wine Women and Song* waltz were given on the first half of the program, and the second half included four entr'actes from Richard's *Intermezzo* and the Dance from *Salome*. Strauss is spelled alike in both cases, but sounds quite different! Herbert F. Peyser's stimulating program notes to the pieces played gave them an additional fillip of interest. I have been unable to find any listed recordings of the first three Johann Strauss works; the waltz is available in a number of acoustical versions, also in electrical ones by Lorand's, Weber's and Kaufmann's Orchestras: a version by an orchestra of symphonic proportions would be welcome.

**Richard Strauss: Intermezzo.**

Recording: \*Brunswick Symphony Series 4 (4) Strauss—Berlin S. O. H. (Waltz, and Interlude from Act 1)

(See review on page 71 of the November 1927 issue. The Waltz is obviously the one played by Busch, but—no score being at hand—I am unable to identify the "Interlude" with any of the other three entr'actes: "Sleigh-Ride," "Scene in Storch's House," "Final Interlude;" possibly it is another one entirely.)

**Richard Strauss: Salome's Dance**

Recordings: Brunswick 50002 (2) Strauss—Symphony Orchestra; English Columbia L-1422 (2) Strauss—London Symphony; Victor 6240 (2) Stokowski—Philadelphia Symphony; Odeon 5093 (2) Weissmann—Berlin S. O. H.; H. M. V. D-909 (2) Coates—Symphony Orchestra.

(See comparisons in the conclusion of the Strauss article to appear in the next issue.)

Before going on to miscellaneous listings, it might not be out of place to call attention to a note of phonographic interest in a recent issue of *Musical America*. In a Vienna letter from that always informative correspondent, Alden Byers, mention is made of various concert appearances of a young tenor who has been creating a veritable sensation abroad, Jan Kiepura. Mr. Byers concludes his notes on Kiepura by remarking that he "has made no American records—the 'Odeon' catalogue lists two from *Tosca* and *Rigoletto* only." Would that all writers on musical topics were as thoughtful—and accurate—in adding phonographic information to their reports on concert artists! The two records Mr. Byers refers to are in the Parlophone—Odeon series, No. R-20008 (*Tosca—E lucevan le stelle* and *Recondita armonia*, and No. R-20016 (*Rigoletto—Questa o quella* and *La donna e mobile*). These are not as yet issued in this country, but the Okeh Corporation has issued two other works (the remarkable *Aida* and *Cavalleria Rusticana* choral records) from this series under the American Odeon label.

Some of the most important unrecorded works played recently are: John Powell's *Overture Old Virginia* (Sokoloff—Cleveland, December 9—in Pittsburgh, and Stock—Chicago, December 13); Delius' *Paris* (Harty—Halle, February 2); Liszt's Symphony after the *Divine Comedy* (De Sabata—Cincinnati, January 6); Debussy's *Spring* (Goossens—Rochester, February 9); Balakireff's *Thamar* (Harty—Halle, January 12); Scriabin's *The Divine Poem* (Gabilowitsch—Philadelphia, January 6, and Stock—Chicago,

December 16); Deems Taylor's *Through the Looking Glass* (Sokoloff—Cleveland, December 9—Pittsburgh); Kodaly's *Hary Janos Suite* (Mengelberg—N. Y. Philharmonic, December 15); Reger's *Variations and Fugue on a Theme of Mozart* (Busch—N. Y. Symphony, December 29); Bax's *Symphony in E flat* (Koussevitzky—Boston, December 16); Christian Bach's *Sinfonia in B flat* (Mengelberg—Philadelphia, January 13); Gliere's *The Sirens* (Verbrugghen—Minneapolis, December 9); Bach-Weiner's *Tocatta No. 1 Reiner*—Cincinnati, January 6); Handel's *Concerto Grosso in D minor* (Schneevoigt—Los Angeles, December 22); Stiegler's *Rondo Burlesk* (Busch—N. Y. Symphony, December 18); Stearns' *Suite Caprese* (Busch—N. Y. Symphony, December 18); Hadyn's *Symphony in C—"The Bear"* (Harty—Halle, February 2); Mozart's *Divertimento* for Wood-wind (Harty—Halle, January 19); Chabrier's *Fete Polonaise* (Goossens—Rochester, January 12); Bloch's *Episodes* for Chamber Orchestra (Koussevitzky—Boston, December 29), and *Symphony Israel* (Sokoloff—Cleveland, December, 1); Rimsky-Korsakoff's *Sadko*, Op. 5 (Sokoloff—Cleveland, December 15); Shepherd's *Horizons* (Shepherd—Cleveland, December 15); and many others which lack of space prevents my listing.

Among the unrecorded concertos played, the following should be named: Liszt's in A minor—piano (Max Landow—Rochester, February 9); Tansman's Second—piano (Tansman—Boston, December 29); Saint-Saens' No. 5—piano (Ganz—Minneapolis, January 6); Lalo's in D minor—'cello (Maurice Marechal—Minneapolis, December 9); Brahms' in D—violin Lea Liboshutz—Cincinnati, December 16, and Georges Enesco—Philadelphia, December 23); and Schumann's *Concertstuck*—piano (Sandor Vas—Rochester February 2; Bartok's *Rhapsody*—piano (Bartok—Philadelphia, December 30); Tchaikowsky's in D—violin (Josef Fuchs—Cleveland, December 15); Haydn's in D—'cello (Marechal—Chicago, December 13); Bloch's Suite for Viola (Joseph Vieland—Chicago, December 16); and Brahms' Double Concerto for violin and 'cello (Guidi and Van Vliet—N. Y. Philharmonic, December 18).

From the above lists, one might name as most suitable for possible recording Powell's *Old Virginia*, Taylor's *Through the Looking Glass*, Handel's *Concerto Grosso*, Haydn's "Bear Symphony," Mozart's *Divertimento*, Rimsky-Korsakoff's *Sadko*, Bloch's *Episodes* (particularly *Obsession* and *Chinese*) Liszt's A minor Piano Concerto, the Brahms and Tchaikowsky concertos for violin, and that of Lalo for violoncello.

Miscellaneous recorded words follow in the usual listings. Again it should be noted that works starred (\*) are electrically recorded and that the numbers in parentheses preceding the artists' names represent the number of record sides used in recording the composition.

**Dukas: La Peri**

Played by De Sabata at Cincinnati, December 9.

Recording: \*French H. M. V. 790 (4) Coppola—Orchestre symphonique du Gramophone.



(Reviewed on page 519 of the September 1927 issue. Through the kindness of Mr. William H. Seltsam of Bridgeport, Connecticut, this recording can be designated as "complete" with certainty. A beautiful work and one well off the beaten track. An American re-pressing would be deservedly welcomed.)

**Weber: Overture—Abu Hassan**

Played by Harty in Manchester, England, February 2. Recording: \*Columbia Masterworks 76 (1) Harty-Halle (On the last side of the Hadyn "Clock" Symphony records; reviewed on page 109 of the December 1927 issue. A delightful work, particularly noteworthy for the one of most realistic examples of oboe recording ever achieved.)

**Rimsky-Korsakow: Coq d'Or Suite**

Prelude and Cortège played by De-Sabata—Cincinnati, December 16.

Recordings: \*Columbia 50030-D (2) B. B. C. Symphony Orchestra; H. M. V. D-732-4 (6) Coates—Symphony Orchestra; Polydor 65900 (2) Knuper—Berlin Philharmonic; Columbia 67054-D (2) Harty-Halle.

(The British Broadcasting Symphony's disk includes the Russian Dance and Cortège. Coates' version of the entire suite has been withdrawn. Knuper's and Harty's records each consist of the Prelude and Cortège. Perhaps a complete electrical suite may be forthcoming from Coates before long.)

**Purcell: Fantasy on One Note**

Played by Harty in Manchester, England, January 19.

Recording: N. G. S. 53 (1) Music Society Quartet

(This is one of several remarkable N. G. S. records made under the direction of André Mangeot of works which at the time of recording had not yet been published. See "The Gramophone" for November 1926 for Mr. Mangeot's valuable study of this and other works of Purcell.)

**Tchaikovsky: Piano Concerto in B minor**

Played by Cecile Genhart with the Rochester Philharmonic, January 5.

Recordings: \*Victor Masterpieces M-9 (8) Mark Ham-bourg—R. A. H.; Vocalion A-0259-62 (8) Wassili Sap-ellnikoff—Aeolian Symphony.

(See page 359 of the May 1927 issue for review of the excellent electrical version. Sapellnikoff's reading has considerable historical interest; see page 26 of the November 1926—Dr. Britzius' article on Tchaikowsky.)

**Debussy: Nocturnes—Nuages et Fetes**

Played by Stock—Chicago, December 13, and by Sokol-off with the Cleveland Symphony in Pittsburg, December 9.

Recording: \*Polydor 66464-5 (4) Klemperer—Berlin S. O. H.; H. M. V. D-1000 (2—Fetes alone) Ronald—R. A. H.

(Possibly the Brunswick Company will make the electrical recording Klemperer version available in this country. A good electrical recording of the three works is badly needed; the third one (Sirens) especially, as it is seldom given in concert.)

**Schonberg: Verklarte Nacht**

Played by Verbrugghen—Minneapolis, December 9.

Recording: N. G. S. 12-25 (7) String Sextet.

(This remarkable work—one of the first significant contributions to recorded modern music—is now out of print. Who will be the first to re-record it electrically?)

**Humperdinck: Prelude to Hansel und Gretel**

Played by Goossens—Rochester, January 12.

Recording: \*Victor 9075 (2) Coates—Symphony Or-chestra; Columbia 7101-M (2) Bridge—N. Q. H. Light Orchestra; H. M. V. D-591 (2) Boulton—British Symphony; Vocalion D-02129 (2) Whitmore—Aeolian Orchestra.

(Coates' version displaces all the older ones; see reviews on page 478 August 1927 and 507 September 1927 issues. Mention might also be made of an acoustic Hansel and Gretel Selection by Morike for Parlophone—E-10019-20.)

**Tchaikovsky: Symphonie Pathétique**

Played by Harty-Halle, January 19.

Recordings: \*Victor M-4 (10) Coates—Symphony Orches-tra; Odeon 5044-50 (12) Weissmann—Berlin S. O. H.; Columbia Masterworks 6 (8) Wood N. Q. H.; Polydor 66332-6 (10) Walter—Berlin S. O. H.

(The splendid Coates version is reviewed on page 320 of the April issue. Weissmann's beautiful reading was the best of the acoustical sets; surely he will be given an early opportunity to re-record it. The withdrawn Ronald version and various recorded movements were listed on page 248 of the March 1927 issue.)

**Saint-Saens: 'Cello Concerto in A minor.**

Played by Suggia with the Halle orchestra, February 2, and by Galliard with the Los Angeles Symphony, Jan-uary 5.

Recording: \*Columbia Masterworks 44 (6) Squire-Halle Orchestra.

(An excellent example of an effective recorded con-certo. Reviewed on page 186 of the January 1927 issue.)

A few specimen programs are given below. Instead of merely indicating which works have been recorded, as has been done in the past, works which are available in adequate electrical recordings are indicated by an asterisk (followed by "in part" if the recording includes less than the entire work.) Works which have been re-corded acoustically are indicated by an (x).

**Halle Orchestra, Manchester, England—Sir Hamilton Harty, Conductor.**

December 22. Handel: \*The Messiah.

January 19. Purcell: (x) Fantasy on One Note; Tchaikowsky: \*Symphonie Pathétique; Mozart: Divertimento for Wood-wind; Strawinski: \*Scherzo Fantastique; Granados: (x) Three Spanish Dances; Schubert: \*Rosa-munde Overture.

February 2. Weber: \*Abu Hassan Overture; Haydn: Symphony in C (The Bear); Mendelssohn: (x) Piano Concerto G. minor (Pouishnoff, soloist); Delius: Paris; Herbert: (x) Prelude to Act III of Natoma; Tchaikowsky: Danse Cosaque (Mazeppa).

**Rochester Philharmonic—Eugene Goossens, Conductor.**

January 5. (All-Tchaikowsky Program): (x) Polonaise (Eugene Onegin); Theme and Variations (Suite in G); \*Concerto in B minor (Cecile Genhart, pianist); (x) Francesca da Rimini; \*Andante Cantabile; \*Marche Slave.

January 12. Humperdinck: \*Hansel und Gretel Over-ture; Mozart: \*Symphony in G minor; Mendelssohn: \*Violin Concerto (Genald Kunz, soloist); Ravel: Spanish Rhapsody; Luenig: Serenade for Three Horns and Strings; Chabrier: Valse—Fete Polonaise.

**Philadelphia Symphony—Fritz Reiner, Guest Conductor.**

December 16. Bach: (x) Suite in B minor for Flute and Strings; Mozart: (x) Voi che sapete, and (x) Non so piu (Marriage of Figaro); Ravel: (x) Pavane pour une Infante Defunte; Dukas: \*L'Apprenti Sorcier; Weber: (x) Ocean, thou mighty monster (Oberon); Schumann: (x) Symphony No. 1

December 30. Wagner: \*Siegfried's Funeral Music; Stravinsky: (x) (\*—in part) Petrouchka; Bartok: Rhap-sody for Piano and Orchestra (Bartok, soloist); Ravel: 2nd Daphnis and Chloe Suite; Dvorak: \*New World Sym-phony.

**Philadelphia Symphony—Ossip Gabrilowitsch, Guest Con-ductor.**

January 6. Haydn: Symphony in C, No. 97; Scriabin: The Divine Poem; Debussy: \*Nuages and \*Fetes; Brahms: (x) Academic Festival Overture.

**Boston Symphony—Serge Koussevitzky, Conductor.**

December 29. Bloch: Four Episodes for Chamber Or-chestra; Tansman Second Piano Concerto (Tansman, soloist); Brahms: \*Fourth Symphony.

January 13. (Ravel, Guest Conductor). Ravel: Le Tom-beau de Couperin; Spanish Rhapsody; \*La Valse; Sche-herazade (Lisa Roma, soprano); Debussy-Ravel: Sara-bande and Danse.

**New York Symphony—Fritz Busch, Conductor.**

December 16. (All-Wagner Program) \*Prelude to Lohengrin; \*Elsas Traum (Farrar, soloist); \*Bacchanale from Tannhauser; \*Siegfried's Rhine Journey; \*Tannhauser Overture; (x) Songs with Orchestra: Schmerzen, Traume, Im Treibhaus (Farrar, soloist).

December 29. Dubensky: First Movement of Russian Bells Symphony (conducted by the composer); Reger: Variations and Fugue on a Theme of Mozart; Berlioz: Le Corsair Overture; Mozart: Aria from Idomeneo; Ehrenberg: Hymnes Pour Toi (Rethberg, soloist).

January 6. Johann Strauss: Indigo Overture, Per-petuum mobile, Ballet Music from Ritter Pasman, \*Win Women and Song Waltz; Richard Strauss: Entr'



actes from *Intermezzo*: Sleigh Ride, \*Waltz, Scene in Storch's House, and Final Interlude; (x) Salome's Dance.

**Cincinnati Symphony—Victor De Sabata, Guest Conductor.**

December 9. Beethoven: \*Second Symphony; Dukas: \*La Peri; Wagner: \*Wotan's Farewell and Magic Fire Music (Schlusnus, soloist); Songs with Orchestra (Schlusnus); Beethoven: (x) Die Ehre Gottes; Wolf: (x) Der Rattenfänger; Mahler: Rheinlegendchen.

**Cleveland Symphony—Nickolai Sokoloff, Conductor.**

December 1. Mozart: \*Magic Flute Overture; Bloch: Israel (with chorus); Pienne: \*School of the Fauns; (Cydalise and the Satyr); Debussy: The Blessed Damosel; Sibelius: \*Finlandia.

December 15. Rimsky-Korsakoff: Sadko, Op. 5, (x—2nd mvt. only) Tchaikowsky: Violin Concerto (Josef Fuchs, soloist); Shepherd: Horizons (conducted by the composer).

**Minneapolis Symphony—Henri Verbrugghen, Conductor.**

December 9. Glière: The Sirens; Schonberg: (x) Verklärte Nacht; Dukas: \*L'Apprenti Sorcier; Lalo: 'Cello Concerto in D minor (Maurice Marechal, soloist).

**Chicago Symphony—Frederick Stock, Conductor.**

December 16. Vivaldi: Concerto Grosso in D minor; Handel-Harty: (x) Water Music; Bloch: Suite for Viola and Orchestra (Joseph Vieland, soloist); Scriabin: The Divine Poem.

December 21. Clapp: Summer; Berlioz: King Lear Overture; Brahms: Third Symphony; Bruch: (x) Violin Concerto in G minor (Remo Bolognini, soloist).

**New York Philharmonic—Willem Mengelberg, Conductor.**

December 15. Kodaly: Hary Janos Suite; van Bruckten Fock: Impressions du Midi; Ravel: \*La Valse; Beethoven: \*Fifth Symphony.

## British Chatter

By H. T. BARNETT, M. I. E. E.

LONDON, December 1, 1927.

**P**ERUSING the November issue I was greatly delighted by the wonderful group of letters on the needle question. Clearly there are many Americans with ears as fastidious as my own, and when it comes to thoroughness in going into a matter, in all the wide world they are unequalled. As the years go on, those readers having correct reproducing conditions and who have adopted the fine gauge steel grip needle will be able to tell us their records are improving in every way instead of becoming worn and useless.

### Uncommon Records

I am glad to hear from several correspondents that they too are interested in these. Provided they are selected always as performances of well written music there is no section of one's audience that is not pleased with them; a really good group of such records will hold the attention of even trained musicians for the whole of a wet day. I would give a full list of my group if it were useful, but the fact that most of the recordings are acoustic and for that reason have been taken off the new lists for 1928 renders it valueless. It is hardly worth while sending to England for such records except in special cases. No doubt there are plenty on the American lists, and I think readers would do well to get the whole of the new catalogues issued and then purchase as large a group as can be afforded.

*Grand Organ* records are now so numerous as not to come in the category, and so also are *Cinema organ* and *Mustel organ* records.

*Cornet and Piano* and *Cornet and Orchestra*

records, on the contrary (for they used to be a big group) have become scarce. A few of these should be selected, always bearing in mind the necessity of choosing performances of really well written music. *Cornet and Grand Organ*. There are some good electrical recordings on the Zonophone list here, possibly they are catalogued by Victor.

The *Harp* alone and in combination is well worth attention. The H.M.S. Co. have some good harp solo records, and these are possibly on the Victor list. Wonderful harp recording in combination with other instruments occurs in the *Mayflower Quintette* records, a half crown group by Homochord.

*Harpsichord* records occur on the H.M.V. (probably also Victor) and on the Parlophone lists. I think the best is *Passacaglia* (Parlo.). On the Parlophone list there is also a beautiful *Harpsichord and Viol di Gamba* record, good on the whole, although it is rather weak recording.

*Banjo, Zither, Mandolin, Dulcimer, Ukulele, Banjolele, Balalaika*, and similar records constitute a most attractive group, especially where the instruments occur in *bands*. For the latter the Columbia list must not be neglected.

*Trumpet*. I think this instrument is shown at its best in serious music in *Trumpet Voluntary*. Halle Orchestra, Columbia.

*Saxophone*. Rudy Wiedoff's exquisite group contains some numbers really good musically.

*Guitar*. It will not be easy to find a good example outside dance music. This applies also to *clarinet and trombone*.

*Concertina and Accordeon*. Many really beautiful examples of these instruments of various ratings, singly and in bands occur on English lists and no doubt also in American catalogues.

*Hand Saw*. This instrument may be heard in combination with others in Tangos recorded actually in Buenos Aires. Solos are rare, the best yet is the Beltona *Kiss in the Dark*, and is most musicianly work.

*Whistling*. It should not be difficult to find a good serious example (there are several here) and also some bird imitations.

*Bird Song*. The nightingale on the H.M.V. list (with 'cello) and on Victor, is an exquisite example.

*Spoken Records*. At least half a dozen, each in a different class and each the best of its class should be chosen.

*The Drums*. The wonderful old *Side Drum* solo on Regal is now off the list I fancy. Here is an opportunity for some recording house.

*Piano and Traps*. There is a fine example on Columbia.

*Horn*. The Mozart Concerto on the Electron list is the best example.

The *Bugle* is well shown in *Military Calls*, H.M.V. and Victor. *Cavalry Calls (Trumpet)* on Winner.

*Morse*. Useful instructional discs are on Winner here and no doubt also on some American list.

*Fairy Tale with Effects*. If there is anything to equal the old *Jack and the Beanstalk*, Winner, it would be worth getting.



*Military Tattoo.* The H.M.V. examples (Victor) are the best.

*Shell Fire.* The H.M.V. record made in the late war is the only one.

*Oboe Concerto.* This exquisite performance by Goossens must not be missed (V.F.) unless something equally good occurs on American lists electrically recorded.

*Wood Wind* quartettes, quintettes and sextettes occur on the Edison Bell lists but they are acoustic recording.

*Flute Solos.* I know of no electric recordings of these, but the *Flute and Piano* recordings on the Homochord list are electrifying in their realism.

*Xylophone and Celeste* records of really good music are obtainable. *Jewels of the Madonna*, Brunswick, is the best-all-round Xylophone record I ever heard.

#### A New Sound-Box

The new English sound-box with the cantilever spring stylus bar is now on the market. Directly the bar passes the neutral point in either direction the action of the springing is to help to complete the oscillation. The diaphragm is aluminum. The diameter of this first "Electronic" box is not large and it is suited to long horn type machines. I have tried it on several well known makes and in every case find the reproduction more natural than when using the reproducers sold with the machines.

#### "Electron" Dance Records

These are very good, a particularly fine pair is *Operatica*, with *Sonatica* on the reverse.

#### Parlophone

I do think this company exceedingly clever to issue so many magnificent Salon orchestrals. Both Edith Lorand and Dajos Bela play exquisitely and the recording is both full and brilliant. Grand orchestral records of course are better, but in small doses only, or the tax on one's listening capacity becomes too great. In these salon orchestrals everything is so clean, so bright, so pure, there can be no trace of fatigue in listening, and one can sit them out with pleasure for hours at a time.

#### H. M. V.

I have heard the new electrically reproducing concert machine. On every score it is easily the best yet. The tone may be made big enough for the Albert Hall or small enough for a breakfast room and yet retains in either case its wonderful clearness and perfect scale balance. The electrical means for eliminating surface noise is surprisingly effective.

On the new list of mechanical reproducers the equivalents of the Victor "orthophonic" group will be numbers 193 and 163 for the smaller sizes and number 202 or 203 for the "Credenza" size. I think this type has undergone some improvement at Hayes; certainly the sound box (called the No. 5) has been improved, the Hayes made ones have no "mouse fight" in them. They are called "re-entrant tone-chamber" models. The "Credenza" size in my opinion is the finest gramophone in the world.

A correspondent wrote from South America saying that he found the surface of Victor records better than H.M.V. He must have got hold

of some fearfully old H.M.V. stock. Today the surface and material of H.M.V. pressings is appreciably better than Victor and the English recording wax also takes a smoother impression.

The incomparable Grand Orchestral recording by Victor of the Philadelphia orchestra playing Liszt's No. 2 Rhapsody will be obtainable here by the time these lines are in print. I have heard no European recordings to approach these of the full orchestra from America. I am eagerly looking forward to the Brahms Symphony record.

I was mistaken about the new issue from the Casals Trio, it will not be by Mozart I am told. Whoever the music is by, should the recording equal that of the phenomenal Schubert Trio of last year the record will easily take the world by storm.

#### Columbia

I have just brought the Percy Grainger *Brahms' Sonata*. It is easily the "best yet" in pianoforte records.

It is a wonderful testimonial for American recording engineers and definitely puts them ahead of the rest of the world. I wish English Columbia recordings were even nearly so good. On the whole I dislike English Columbia recordings, good as they are in *sotto voce* vocal work and in delicate instrumental passages directly tone opens out they become harsh, wiry and tight. The English and Foreign recordings of H.M.V. and Parlophone are altogether different, less microphonically perfect perhaps in delicate work, the bigger the tone becomes the sweeter and purer it is. With the exception of the Schneevoght group (wonderful conducting) I have not bought any Columbia orchestrals. I bought all the acoustic recordings of the Grenadier Guards, and notwithstanding the fact that they rarely show the drum I would not sell them for a golden sovereign each today; occasionally I buy one of their electrical recordings just to see how they are going on, but I have not filed a single example yet.

#### A Pickup

When the new English Pickup becomes known it will double the sale of gramophone records. In this country it costs only \$8 and its power is such that with a three valve set half a dozen loud speakers can be used and a ball room filled with tone. One simply has to plug it in to the first valve socket and then replace the valve on top of the plug. The custom's duty will certainly be no bar to it entering America and it ought to do as much for increasing record sales on one side of the Atlantic as on the other.

#### The "Musical Courier"

Mr. Vincent Davies of the "Musical Courier", an American weekly publication, being about to take up serious gramophony came down to Portsmouth from London for the day to hear for himself whether I could justify my writing. He is a better musician than I am, has a good practical knowledge of acoustics derived from organ pipe building and voicing experience, and extremely fastidious ears. So far as I could gather we are entirely at one on all points regarding reproduction. Congratulations to America in supporting a musical weekly, a thing we cannot do. I hope Mr. Davies will soon be able to talk about recorded music.



LONDON, January, 1928.

*Home Recording*

THERE have been many enquiries recently regarding the practicability of recording one's own voice at home so as to secure a strong record, usable perhaps hundreds of times, at a reasonable cost. Everyone will remember the "Kodisk" and how weak were the obtainable impressions and how soon effaced. The essential requirements of such a device are that the material be relatively soft when the recording is done and that it must then be hardened so as to withstand wear. There must be no resistance to the motion of the needle when it is recording the voice and yet the material of the record must be hard and practically frictionless when the recorded disc is to be used for reproduction.

Acquainted with the manufacture of vulcanized gutta percha goods the following full solution of the problem occurs to me and I present it to any manufacturer who may care to put it on the market:—Sell for 75 cents a 10 inch gramophone disc of gutta-percha containing the requisite vulcanizing material necessary to turn it into ebonite under the action of heat, the disc to have stamped or cut upon one side of it a fairly deep groove of *relatively very small width* to act as a guide for the gramophone needle when recording. Each disc should bear impressed upon it, or printed on a label, instructions for recording (with a "loud" needle) and stating to whom the disc when recorded may be sent for vulcanizing at a cost of 50 cents.

I believe there is lots of money in this proposition for any firm of vulcanite manufacturers who will take it up.

Unlike a *cutting* recording needle, as used in proper recording, the action of the recording needle in this case would be *indenting*, and when the tone is vigorous there would be some tendency to bend the groove wall, for this reason the number of grooves should be 80 to the inch instead of 100. In order that the needle should not fail to take the groove at the beginning of the record the groove should be widened out a little at the commencing end. Users must be warned not to try over the record after recording and before sending it to be vulcanized. These are the only special precautions that seem to me to be necessary.

*Horns*

I find that the English term horn for all horn like amplifiers, whether enclosed in cabinets or not, has been misunderstood by some because in America the term horn is only used for horn-like amplifiers of the unenclosed variety, so in future when I am speaking of horns enclosed in cabinets I will call them amplifiers. The open horn machine, owing to its ugliness, is quite as much out-of-date in England as in America and I am sorry I have said anything to which a contrary interpretation might be given. By-the-bye, whilst the American Auditorium Orthophonic electrical producer, even in the 12 feet diameter size, contains a horn-like double reflexion amplifier, in the new H.M.V. electrical concert machine there is no amplifier, the reproducing diaphragm

being a sheet of polished aluminum alloy 29 inches in diameter, .002 inches thick, under permanent adjustable tension, and actuated by a moving coil. It has sufficient tone easily to fill a hall seating thousands in the audience.

*Needle Wear*

Mr. T. Hough reminds me that I ought to say something more about the number of times a fine gauge steel grip needle may be used. The golden rule is to go on using a needle until one can hear that the detail is less perfect than when the needle is new. Even if you go on using the needle past this point it will not damage your record in any number of playings under ten, I proved this conclusively in my record wear tests when I used each needle ten times; of course I assume your track alignment, needle angle and weight on needle are all correct.

*Echo*

On some records when the needle goes over the groove immediately preceding the first music groove there will be heard a faint ghost of the opening notes. One might reasonably suppose this to be caused by a deformation of the groove wall under the action of the recording needle if it were not for the fact that one sometimes hears an echo of the *closing* chords of a piece after the music is finished. Now the groove in which this following echo occurs was not cut when the needle was recording the chords echoed in it and not being cut most certainly it had no wall capable of distortion therefore it is amply clear that one must look to some cause other than the action of the recording needle for the production of this defect. It is indeed a most serious defect, not so much on account of the ghost noises themselves, which are of little importance, but because if this imperfection occurs on the plain grooves it is certain that the same principle in action must be spoiling the music in those grooves where the music is engraved.

By a careful series of experiments Mr. T. Hough has traced the trouble to its source and he found it where I never should have expected to come across it. After recording, the wax (or soap) disc is dusted and cleaned by a rotary brush. If the hairs of the brush are too stiff, or if the brushing has been too thorough then echo will be found on the records, the fault having originated by an actual transference of vibrations from groove to groove *through the centrifugally stiffened hairs of the brush*. The same trouble may be set up even in cleaning the metal masters or pressers made from the wax mould. Of course records made from moulds so carefully treated cannot contain very pure sounds and should be avoided.

*N.G.S. Records*

The next issue will be Chamber Orchestral. I know that every player is one of the best either in solo or ensemble work. The other day I heard Major Stone trying over some test prints, the recording was magnificent.

*Fay Compton*

This lady is a favorite on both sides of the stormy Atlantic. Those friends of hers who



have heard her delightful "little kiddie" imitations will be glad to know they will shortly appear recorded on the Electron list.

#### *The Pickup*

I have been using an English device for a month or two. All one has to do is to put it on to one's gramophone in place of the sound box and then place the plug in one's detector valve socket and stick the detector valve back on top of the plug. Three valves (one power) with 150 volts H.T. give me enough power to work half a dozen two or three thousand ohm loud speakers and to fill a ball room with tone.

A word of warning to those who are about to take up pickup reproduction:—The distribution of weight and the incidence of the needle leverage are often different in the pickup from their occurrence in a soundbox, necessarily so. The effect of this on some tone arm mountings is to cause false vibration when records are being played. Try first your reproduction on a valueless record and without connection to your wireless set, there will be a little tone apparent on careful listening and attention should be strained to find if this tone is true and free from blast or chatter. If all seems to be right one may then connect up and listen for any fault in the loud speaker reproduction; great care must be used in this case because most loud-speakers blast under a heavy current and it must not be assumed that the pickup is blasting unless blast is heard on a loud speaker known to be quite perfect and when operating on a very small current and no reaction. If the pickup is not acting quite perfectly a pair of adaptors or a rubber neck may be interposed and another trial made. Should these devices not have cured the trouble another design of tone arm should be tried. Not until the electrical rendering is quite true so far as the pickup is concerned should one use expensive records for reproduction because, just as would be the case with a blasting soundbox, all false vibrations rapidly become imprinted on the record, completely spoiling it. Blast from the loud speaker (and it may be excusable when pushing power up for dancing to) of course will *not* improve your records.

#### *Diaphragms*

I think Mr. Clifton's highly ingenious mechanical diaphragm in the Cliftophone sound box exceeding good. The diaphragm being so thin its mass is comparable with the best obtainable when using aluminum and for that reason its reproduction is very satisfactory. At the same time the celluloid has the valuable quality of not transmitting surface noise (*chiefly a lateral transmission*) to the even small extent that aluminum does. I have asked the British Brunswick Co. to put these diaphragms on ordinary soundboxes (the Cliftophone soundbox is a horizontal one) containing these diaphragms on the market in 50 mm and 65 mm sizes respectively to suite the average long and short acoustic system machines ordinarily met with.

#### *Pitch Speed*

When I went to Trinity College of Music in

London many years ago if I remember rightly I was taught all about three definitely different pitches and a little about a few others. The principal pitches in those days were, from lowest to highest, (1) French or Continental pitch, used for all operatic productions, (2) Diapason normal, the pitch to which all organs were tuned and (speaking from memory) a little sharper than Continental pitch, (3) Philharmonic pitch, always used at concerts (when instruments were not necessarily tuned to the grand organ) and roughly half a tone sharp of Continental pitch.

We have been hearing something lately about one of our friends trying various records *against his piano* for correctitude of pitch at the proper playing speed. In view of the fact that performances are given at three different pitches, that conductors sometimes alter from one pitch to another to secure certain effects, and that his piano may be any old pitch or no pitch at all it seems to me that he has considerable hardihood. My own piano is a quarter tone sharp to Philharmonic pitch and my aunt's piano is half a tone flat to Continental; I brought a Philharmonic pitch tuning fork once and tried to get my tuner to work to it but failed ignominiously.

It cost the recording companies many thousands of pounds to elaborate an electro-motor drive that would turn evenly under greatly varying conditions of temperature and needle resistance on the recording engine. This motor drive today is absolutely perfect. Any variation of speed of the recording motor, fast, or slow of normal, must have been made intentionally by the recording engineer and it is difficult to understand why he should have made such an alteration, what object he could have had in doing so. Undoubtedly the subject should be enquired into *by those having full knowledge* with the object of giving any recorder convicted of sheer *monkeying* the very sudden sack.

What a year 1927 has been for progress in our beloved art! Even if 1928 were to show no technical progress at all (a most unlikely thing) it is quite clear that I am perfectly safe in wishing and prophesying for America, *A Record New Year*.

#### HANDS AND EARS ACROSS THE SEA!

### PRIZE CONTEST

*"The Sacrifices I Have Made To Obtain Good Records"*

The Judge's awards for the prize-winning letters will be announced in the next issue. The contest closed officially on December 15th, 1927, but letters from overseas contestants mailed before that date are still arriving at the Studio.



# PERSONALITIES

Mary Garden

By GEORGE W. OMAN

TO me, Mary Garden suggests a composition by Sir Edward Elgar, "Enigma Variations."

I do not believe that anyone, outside the immediate family and the closest friends of Miss Garden, really knows the woman behind all the news and ideas the public gets of this great artist! When you come to consider, it really is not the public's business. We, the public, love to hear anything and everything about "Our Mary", falling in love with policemen, taking little blue pills to reduce, her religious ideas and many other things.

To transfer to paper an accurate description of this great artist is almost if not impossible. Many have tried it and succeeded fairly well and it is with all due humility and respect that I attempt my little offering of praise.

There is something indescribable in the beauty of her voice. No artist on the stage or in opera today can give so much expression, so much color and meaning through the medium of her voice and acting. There are no two characters that Miss Garden portrays that are in any way alike, in acting, in voice or expression.

"Carmen", as Garden portrays it, is one of her most arresting characterizations, an impersonation amazingly sculpturesque in its plasticity of surface and its grace and proportion. This "Carmen" is sullen, joyous, hateful, lovable and pitiful. Every utterance, every movement of the great artist in this opera is enthralling.

From "Carmen" let us turn to a portrayal so utterly different in every way it is hard to believe it is the same person. This is the lovable boy in "Le Jongleur". To see Garden come down the stairs in the beginning of the second act of "Le Jongleur de Notre Dame" in the white robes of a monk, her head shaved, hands folded piously (over her "tummy"); and as she starts down the stairs admiring her surroundings with the greatest satisfaction she remarks "Le cuisine est tres bonne", it is so naive, so simply done, that the audience is enthralled. In the last act she does the only thing she thinks will please the Virgin. She dances and juggles before the statue of the Holy Mary, and as she dances and juggles in a mad frenzy, monks can be seen coming in the distance. They are horrified and rush away for the *padre*, who comes but forbids anyone to disturb. At last dying at the feet of the Virgin a halo appears above her head and the Virgin comes to life blessing her. It is a truly magnificent performance.

Garden's "Tosca", "Mona Vanna" "Love of Three Kings" "Salome" "Louise" "Werther" and many other operas are unforgettable and thrilling. To my mind she would be splendid in "Tra-viata" and appear more possible than some of our

portly dames who portray the consumptive heroine of that opera.

Without Garden in some of these operas they would not be worth mounting or performing.

My first experience in attending opera was to hear "Carmen" and the leading role was sung by the superb Mary Garden! She is a sincere and great artist; she is intelligent; has a restless and penetrating mind; an insuperable ambition which encompasses her art, not alone in its narrow application to herself but even in its application to her fellow principals.

Miss Garden is most kind and generous to her fellow artists in every way, does much to bring them out and never at any time crowds them out of the limelight.

It has been my pleasure to meet Miss Garden personally. After hearing "Mona Vanna" one evening a friend took me back stage. After being almost lost behind the scenes and apparatus necessary to an opera house, we finally found ourselves in the corridor outside Miss Garden's dressing room. The door was open and one could hear much laughter and the voices of two women and a man. There were ten of us (all young fellows) lined up against the wall, waiting for the signal to enter. As I looked into the dressing room, I saw lovely Edith Mason, who had been in the audience, whispering into the ear of "Our Mary", then both laughed very heartily. Then out the door came Maestro Polacco, the director in chief of the opera, who called out when he saw us, "Say Mary, here are some good looking young fellows to see you", and with a chuckle he crowded past us being immediately followed by Miss Mason (Madame Polacco), then all of a sudden a most luscious voice said, "Why you dear boys! come right in". Miss Garden was dressed in the wig and costume of "Mona Vanna", shaking hands with each, chattering all the time about a variety of things, laughing and making you feel very much at home. Asked if she were to appear in "Sapho" this season she remarked she hoped she would.

Isaac Van Grove, that excellent accompanist and conductor, came in to greet her; was scolded for some trifle which ended by her calling him "Vanny". I asked Miss Garden about the new records she had been making at Camden and she told me she had made a number of them, but just what they were she could not recall at the moment. I suggested she make some "Carmen" numbers as well as the aria "Liberty" from "Jongleur". She thought it a good suggestion and I promised to write to Victor on the subject, so they will shortly hear my plea via letter.

Miss Garden made records early in her career while in Paris. Debussy was her accompanist. These records are no longer obtainable. One,



I recall was from "Pelleas and Melisande." Later she made a number of records for Columbia.

These records, with all due respect to the Columbia people, were terrible, with two exceptions, "Liberty" from "Jongleur" and "Comin' Thru the Rye." The latter was bewitchingly sung. The former really gives an idea of the quality and color of her voice. There was selections from "Traviata", sung in French, "Louise", "Thais", and "Herodiade". All the records have been dropped except "Comin' Thru the Rye", that latter being advertised in the Civic Opera Programs of Chicago as among the new process records. I do not think this fair either to the Columbia or Miss Garden, as the record despite the fact that it is well done, is inferior to present methods of recording and was done a number of years ago.

The Victor company was fortunate enough to get Miss Garden just when the new method of recording came into effect. She has recorded the Prayer from "Resurrection", "Depuis le jour" from "Louise", and two songs outside the opera field, "At Dawning" and "At Parting". There are also the other records she has made within the last month.

On hearing her over the radio, in November of 1926, I wrote her a note of appreciation and asked her if she would not please make some records with the new methods of recording; in answer to which she promptly telegraphed me: "Many thanks for your kind message. Made my first Victor records last month which are to be out shortly. Regards—Mary Garden."

However these records were not released until March of 1927, two months after the opera season was over. It seems to me that Victor made a mistake in not releasing them at the beginning of the opera season and thereby creating a larger demand. Let us hope her latest records will be promptly released.

Mary Garden had an admirable friend in James Huneker and in his book, "Bedouins" he devotes nearly half the book to her praise. In describing her he says, "A swan did I say? a condor, an eagle, a peacock, a nightingale, a panther, a society dame, a gallery of moving pictures, a siren, an indomitable fighter, a human woman with a heart as big as a house, a lover of sport, an electric personality, and a canny Scotch Lassie who can force from an operatic manager wails of anguish because of her close bargaining over a contract; in a word, A Superwoman." And further on in the same chapter he says, "Some years ago in Paris I saw and heard the Garden "Traviata". The singing was superlative; she then boasted a coloratura style that would surprise those who now only know her vocalization. It was, however, the conception and acting that intrigued me. Originality stamped both. The death scene was of unusual poignancy."

And in referring to the scene I have already described when Garden comes down the stairs in "Le Jongleur", he says, "Oh the winsome little devil! Paused on the stairway to remark to her

audience 'La cuisine est tres bonne', the accent was indescribable. At Paris they admired her individual French streaked with exotic intonations. That night it revealed the universal accent of a half starved lad who had just filled his tummy; A real 'tuck out'. The joy of life! How human she was!"

Again he says, "I have been asked whether Miss Garden believes that she is the wonderful artist I believe her to be. I really don't know. But I feel assured that if she discovers she does not measure up to all the qualities ascribed to her she will promptly develop them; such is the plastic involuntary force of this extraordinary woman."

Mary Garden was first given to the American public under the direction of the great Oscar Hammerstein at the Manhattan Opera House in New York and he should have a monument raised to his memory for this one deed alone.

This artist is one of the most popular drawing cards at the opera and can be depended upon to fill the house at all times, in any opera and under any conditions. I well remember a concert give by the French tenor, Lucien Muratore, while Miss Garden was director in chief of the opera. After the lights had gone upon the stage and Muratore was singing, Garden quietly slipped into her box, but the audience discovered her and at the end of Muratore's song, she was roundly applauded and had to acknowledge the greeting from her box.

In the last two years Miss Garden disclosed to our view and ears two new operas "Resurrection", and "Judith", both of which fit her admirably.

## Sound Box Reports

(Continuation)

The latest sound box to come to hand is the Jewel Reproducer No. 33, one of the most remarkable of the aluminum diaphragmed boxes yet heard. Its tone quality is closer to that of the Victor No. 4 (mica diaphragm) than any other reproducer on the market, yet it is better adapted to the playing of electrical records. It does not have all the depth of some of the other boxes at the Studio, but on the other hand, it is entirely free from the tubby-ness which is usually considered inevitable with metallic diaphragms.

This is the ideal box for the enthusiast who has clung to the mica diaphragmed boxes out of dislike for the metallic qualities of most aluminumed reproducers. Those who have capitulated to over-emphasis of the basses and timpani may not care for the Jewel No. 33, but there can be no question that it will be of unusual appeal to those who place first emphasis on beauty and balance of tonal coloring. The box comes in two models: No. 33 is priced at \$7.50 in the nickel finish, \$8.50 in gold; No. 34 is the same, with the gaudier trappings of a two carat Saffo brilliant in the center of the grille ((\$9.00 nickle finish, \$10.00 gold).



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## Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I note with interest the recording of Scheherazade closely following the Franck Symphony, since the two were mentioned in the same paragraph of "Is Your Favorite Work Recorded," and were the two that impressed me as needing new recording more than any of the others. I have the Odeon recording of Scheherazade, but while it is fair, it is rather colorless in parts, especially in the last movement. I always get a thrill when the ship goes on the rocks, but in these records it just slides gently onto a sandbar. I also have the Columbia recording of the Franck Symphony, but I feel that it needs the recording by the Philadelphia Orchestra to make it live. In a few minutes I will hear it played by the New York Philharmonic Orchestra, which is broadcasting tonight.

Speaking of works that should be recorded, I might suggest the Concerto in A minor (Grieg, Op. 16) which I have just heard over the radio. My mechanical recording by de Greef and the Royal Albert Hall Orchestra brings out a small fraction of the beauty of this work. And speaking of concertos, one seems to have been lost. Columbia announced Beethoven's Emperor Concerto, but it has not yet been issued. I have asked for it so many times that some of the dealers must infer—and correctly, too—that I would like to get it. I also think an album of Chopin's Nocturnes should be issued—the entire list would be too many, but a dozen or so would make a wonderful album. I think perhaps Columbia would do it better than the others. Schumann's Quintette in E flat should be done with the new recording. Ippolitow-Iwanow's "Caucasian Sketches" should be recorded completely. I could name many more, but I had better summarize in one word, "etc."

The Franck Symphony is coming in beautifully, but when it is over I shall not be able to start in again on the first record. I won't dare play my own records of it for a few days after hearing what it really is like, unless I buy the new recording.

This is a long letter, but my right arm is strong, since I have no motor on my machine!

I look forward to great enjoyment from your magazine.  
Mt. Vernon, N. Y. J. K. W. M.

Note: De Greef and the Royal Albert Hall Orchestra have re-recorded the Grieg Piano Concerto completely for H. M. V. (issued several months ago). Undoubtedly the Victor Company will soon release it in this country.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

The senseless attack on critics in the Christmas Number beats even S. K.'s first letter for sheer dumbness. How can you waste space on such nonsense? The conceit "Anti-Critic" finds in music reviewers is infinitely surpassed by that which he exhibits.  
St. Louis, Mo. R. R. J.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Fortunately our good friends "S. K.", "Vories," and Mr. "Harrolds" have not diverted attention entirely from the entrancing subject of "Creative vs. Interpretative Artists," and I am particularly glad to see one phase of this topic given intensive study in Dr. Britzius' meaty article in the January issue. As an early subscriber to the magazine I have pleasant memories of the same author's extended biographical study of Tchaikowsky, but excellent as that was, "Stokowski vs. Weingartner" easily surpasses it—and for that matter, I think it surpasses every article that has yet appeared in your pages.

It seems to me that in this brief study of less than three pages is packed a world of thought and information. Dr. Britzius proves that an article can not only be of direct phonographic interest, but musical, scholarly, and logical as well.

Both sides of the question are presented with impartial vigor and color. Indeed, the article was a revelation to me, not only in my appreciation of the two conductors, but my entire musical reasoning.

I sincerely trust that Dr. Britzius and others will have an opportunity to make further studies and comparisons of the same nature as "Stokowski vs. Weingartner." Congratulations to both author and publisher of an article which does the entire movement credit!  
New York City, N. Y. L. F. C.

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I suppose you are receiving innumerable congratulations upon your excellent Christmas Number, but I cannot forbear adding mine to the rest. I had never believed it would be possible to gather together so much information in so little space, to say nothing of the infinite variety offered! I'm still reading my copy and still learning something new every time I do so. It seems veritably inexhaustible. But I begrudge the space devoted to Foreign Records, even to popular and dance disks. There are many fertile fields that need tilling so much more than these.  
Sacramento, Calif. "GRAMOPHILE".

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dr. Britzius held me fascinated with his comparison of Stokowski and Weingartner as long as he remained coldly logical and impartial. But at the end of the article, with the analysis of the Seventh Symphony, where he suddenly reveals the personal prejudices which he has kept so well concealed up to that point, he loses both his mastery of the subject and his grip on the reader's attention. I disagree both with his evaluation of the two readings of the symphony and with his sudden general conclusions.

It is of course quite true that Stokowski's version is more in the romantic than classical manner, although Dr. Britzius' way of putting it betrays a slight rancor that is hardly in place. But what color, what strength, what elasticity there is in his version as compared with Weingartner's inflexible "favoring of the structural logic of the ideas." A moment before, Dr. Britzius accuses Stokowski of "sacrificing many subtleties of the composer's inner thoughts to attain the broad sweep of the whole" in the Brahms Symphony. Now he praises Weingartner for doing what amounts to the same thing in the Beethoven work. To say that Stokowski's exaggerations are of the defects of the work (by emphasizing its episodic character) and that Weingartner's exaggerations are of the very essence of the symphony (its constantly ascending line of interest) is rather arbitrary, and hardly bolstered up with adequate arguments. The Philadelphian devotes far greater attention to detail, I should be the last to deny that, but can his reading truly be said to be incommensurate with the grandeur of the conception of the entire work? Hasn't Dr. Britzius examined Stokowski's "line" so closely as to see only the many dips and rises in its contour and to miss its broad sweep entirely? Weingartner's "line" ascends, to be sure, but stiffly, directly, as a steep bluff juts into the air. A work on the heroic scale of the Seventh must have contrasts in proportion to its size. The slowness of the *poco sostenuto* (first movement) surprised me too when I first heard it, but on re-hearing I realized that seen in the right perspective this detail assumes its rightful proportions in the scheme of the entire work.

Dr. Britzius is decidedly unfair in dismissing Stokowski's Second and Third movements so briefly. True, the *allegretto* is nearer an *andante*, but it is impossible to ignore the moving and impressive effect as the full orchestra gradually comes in. Here, for sure, Stokowski is capturing the broad sweep of the whole, "the single ebullition of temperament, gathering centrifugal force," and not Weingartner. And the grace and reserve of the fugato episodes, how drab the orthodoxy of Weingartner seems in contrast! (One can quarrel with Stokowski, however, on his overly smooth transition to the second theme; Strauss does this far better than either of the conductors discussed here.) To say that Stokowski relinquishes his "attitude" in the third movement is quite meaningless. His version of the hymn-like second theme is certainly "romantic-Beethoven" if anything is. The prelude is a little heavier than Weingartner's, as Dr. Britzius says, but isn't this partly due to the greater depth of the Victor recording, rather than the actual performance itself? (This is admittedly a debatable point, however.)

I must object most strongly to the statement that Sto-



kowski "completely capitulates to the Weingartner idea" in the last movement. Stokowski's details have lost none of their clarity; it is the structure of the music itself that determines the undulations in his "line." Here, of course, very few are possible; in direct contrast to the first movement.

The last two paragraphs contain the kernel of the difference between the two conductors, although I cannot follow Dr. Britzius' conclusions. Weingartner gauges his reading by the composer: "one gets different readings with each composer." Stokowski gauges his by the music, "whether it is the inspiration of our own day or that of a past generation." But what happens when we have in one composer—like Beethoven—a variety of differing personalities? Weingartner conducts all his works in the image of one Beethoven—his idea of the man, and while he may be right for the Beethoven of the Pastoral Symphony, he may be miles off by trying to make the Beethoven of the Seventh Symphony confirm with the pre-established image. Stokowski goes directly to the music itself and through it to the composer's personality—as expressed in that particular work. It is correct to say that Weingartner's Beethoven, Franck, etc., are all different: but all his Beethovens, all his Francks, are the same. Stokowski's Beethoven, Stravinsky and the like *may* be the same—when they express moods that are much the same.

The fact that Stokowski often has given us readings which are "facile . . . something slick", and that he sometimes "delights to play with his superb band and the emotions of his audience," should not blind us to his true musical insight and sincerity with really significant works. That his approach is the "direct sensuous" one is unquestionably true, but that is also based on a sound musical foundation should not be overlooked. Where Weingartner reproduces music, Stokowski re-creates it. Which process gives the greater "mental stimulus?" I leave it for each music lover to answer for himself.

I should not close without an expression of appreciation for Dr. Britzius' splendid work in this article, which I greatly admire, much as I must disagree with some of its conclusions. May we have many more such stimulating studies!

W. M.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

The Correspondence Column of your excellent journal has always been a source of the greatest interest to me, but in the January issue it seems to have developed into a free for all battle royal. It is dreadfully exciting, I must admit, but really, is this quite the thing for a serious publication? Please don't think I am criticizing you in any way; I am just somewhat bewildered. And I'm afraid that some of your correspondents may come to actual blows. Of course you do not reveal their names and addresses, and indeed it is well that you do not do so. In the case of Mr. Fisher and "S. K.", the proposed duel (about which I was really very worried) is now apparently forgotten, but the arguments about critics seem almost sure to result in someone's getting hurt, either by words or blows!

Germantown, Penna.

PACIFIST.

Note: "Pacifist's" fear of actual blows are surely unfounded. We believe that a forum of free and open discussion among enthusiasts is the best possible cure for misunderstandings and prejudices. Frank arguments, pro and con, can only be of value and this column is always open to them.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

The letter from S. A. A. in your Christmas Number makes me want to say something for the other side of the argument. He wants your reviewers to lay on the critical rod without any "sentimental softness of heart" whatever, and of course they can't be expected to overlook really inadequate performances. But I do think, and I'm sure that many a music lover will agree, that men like Sir Landon Ronald and Sir Henry Wood have done enough for the gramophone to ensure their freedom from unwarranted severity. Perhaps Ronald's recording of the New World Symphony isn't everything that might be desired, still it can hardly be called a disgrace. The younger enthusiasts seem to expect too much. As you say, they want *every* record to be of absolutely perfect realism and every interpretation to agree perfectly with their own. That isn't demanded even in the concert hall; even there every city can't have a Philadelphia orchestra, and some of them get along pretty well with what they have. Here in Detroit, Gabrilowitsch is doing a wonderful work, but when he gives concerts in New York or Boston

the critics poke what they consider sarcastic fun at him. If people listened more for virtues in music they wouldn't see so many faults.

Detroit, Michigan

R. H. L.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Please permit me to congratulate you most heartily upon your Christmas issue and particularly upon its Correspondence Column. Of all the exciting columns, I think this month's takes all prizes! And it's just as valuable as it is interesting. Mr. Bucholz's explanation of a filing system is just what I've been looking for; I've started work on mine already. B.V.'s questions about Richard Strauss are answered pretty well by the article begun in the same issue on that composer. K. L., and "Anti-Critic" seem rather hot under the collar (as Old Concertgoer says), but they certainly "swing a mean pen!" And "Capital Punishment for Conductors" goes them all one better! "Music-Lover" from Shanghai, "Historian" in Washington, and W. H. T. in St. Louis both have something of real interest to say, and "Brunswick Admirer" speaks for many enthusiasts with none too well filled pocketbooks, in his appreciation of the new price cut. I agree with Mr. Allen that the Contest for Unrecorded Works should be continued in some form or other, and to Mr. Green's excellent suggestions I'd like to add Tchaikovsky's and Brahms' Violin Concertos and an electrical re-recording of the Lalo Symphonie Espagnol. Perhaps Sibelius' wonderful violin concerto will be recorded some time. Then S. K., whose letter I have left to the last; at first I was pretty angry with his stupidity, but now I have to admit he's won my sympathy. You've certainly succeeded in getting something for everybody in the pages devoted to Correspondence; the space you give up to such letters is never wasted.

Brooklyn, N. Y.

B. L.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I haven't observed much of anything on albums lately, beyond the notice given the sumptuous gold ones of the Brunswick Symphony Series. Both the Columbia and Victor Companies have improved their albums, for which they surely deserve credit. I am particularly glad to see the limp, light albums used for some of the Victor Beethoven issues replaced by sturdier ones. The H. M. V. custom of printing thematic illustrations of the work played (on the inside cover) is a good one; I wonder why it is not followed here. I am sorry Victor has given up the detailed analysis of themes with the exact number of minutes and seconds that they appear after the disk has begun playing. I found this very helpful in following the written analysis of the work. Lately, however, I have begun using the miniature scores and find these best of all. As a reviewer points out, the pockets in the inside covers of some albums are very convenient for holding miniature scores.

Chicago, Ill.

JAMES ANDERSON.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

The price of \$1.50 for records like those of the Mozart G minor Symphony (Victor), selling for only 4s. 6d. in England, is deservedly censured by your reviewer in the Christmas Number. This practice rather bears out Mr. Moore Orr's statements in the Correspondence Column last July. Surely the Brunswick Company's drastic price cut should lead the way to a remedying of these conditions. Now if only the Brunswick Company will bring out some generous batches of Polydor and domestic orchestral releases!

The release of popular overtures seem to have been given over entirely to the Odeon Company. Why can't we have more cheap disks of old-time favorites? So far "Fantasie" records seem devoted entirely to Puccini, but I trust that other composers will soon be included. In the best days of the acoustic era, even Beethoven and Berlioz were included in the inexpensive black label series. The Foreign catalogues now are the best field for the "hard-up" enthusiast to search.

Miami, Florida

R. A. S.

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Enclosed please find a check for \$4.00 in payment for the PHONOGRAPH MONTHLY REVIEW for one year beginning with the December issue. I wish to mention that I first saw your most interesting magazine on sale at Royer Smith's in Philadelphia.



I've been a phonograph owner (an enthusiast) for four years now, and until I first saw your magazine imagined I was alone in my mania. Hence it was refreshing to read that other such "nuts" existed in large quantities throughout this and other lands. Orchestral music to me is the highest form of music—hence it is pleasing to find such an appropriate emphasis placed on it in your Monthly Review. I am indeed grateful to you for having been the means of calling to my attention through your pages the excellent records of Dukas' *L'Apprenti Sorcier*. Also the remarkable Odeon record of *Cavalleria Rusticana*. Through you too I am dealing now with Mr. Royer Smith who is a most pleasant man personally, and whose store is positively A-1 in the phonograph field here in Philadelphia. I bought a set of Edison steel needles from him, and they are most excellent. This "discovery" I also wish to place to your credit. In fact the *PHONOGRAPH MONTHLY* has been a God-send to me, for it is a gramophonic companion to me, since I know of no friend who is interested in the phonograph.

I noticed in your Book Review section in the November number a review of "The Romance of the Gramophone," by T. Lindsay Buick. Can that book be purchased in this country?

In closing I'm wishing you continued success for your magazine!

Germantown, Penna.

W. C. H.

P.S.: I see that I'm in the infant class with my mere three hundred records as compared to some of your correspondents who are the owners of five thousand! To tell you the truth, I was beginning to lose some interest until I bought an Orthophonic. The discovery of your magazine has raised me to the rank of an enthusiast!

Note: Mr. Buick's excellent book is not on sale in this country as far as we know, but it can be obtained from the publishers, Ernest Dawson Ltd., 40 Manners Street, Wellington, New Zealand. The price is given as six shillings; possibly there is an extra charge for foreign postage.

Thank you for your kind words of praise and good wishes!

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Although I once ventured on a few mild words of criticism of the methods by which some of the big companies release their major recordings, which you were kind enough to print in your July issue, I feel that there is still a need for a little attention to this very important topic. The Victor Company had me nearly crazy at once by bringing out four or five very expensive sets at the same time. It was impossible to buy all of them and I grew angry at the company every time I thought about the other works I wanted and couldn't get. But now they very ingeniously adopted the practice of issuing two album sets every month, with a special batch of miscellaneous works thrown in for good measure.

But the Columbia Company has never departed from its old habits of bringing out a whole flock of masterworks once every six months (or so it seems) and I can never accustom myself to this procedure which has so little logic behind it. The works can't be advertised as well as when they appear monthly in the regular lists and the strain on the record buyers' patience and pocketbooks is a severe one. The Brunswick Company started its Masterpiece Library in the same way with a batch of six albums released at once, but perhaps there is the excuse of making a good beginning on a new series.

Besides the problem of releasing celebrity records in groups, I should also like to bring up the subject of prompt pressing of foreign recordings. The Victor Company is now atoning for its old sins in this respect and is turning out the leading H. M. V. works usually within a month at the most of the time they are issued in England; sometimes we even get the works a month or more before Great Britain does. But there is a wealth of material in both the German Polydor and English Columbia catalogues that is long since due from the American Brunswick and Columbia companies respectively. The former may perhaps be given more time to get its new series well under way, but I trust it will not be long before such works as the Debussy "Nocturnes" Schumann's "Fantasie, Op. 17" (piano), the Wagnerian excerpts by Max von Schillings and others are made available here. The Columbia Company has a long list of works it has neglected, dating from the acoustical days of the London Symphony and Holst's "St. Paul's Suite." For

example: the Wild Goose Suite of Hamilton Harty to which you drew editorial attention recently, several Mengelberg records (including the "Damnation of Faust" and Mahler "Fifth Symphony" excerpts), Schneevogt's records of Grieg's "Sigurd Jorsalfar" Suite; Mozart and Beethoven Quartets and a large number of lighter orchestral and vocal works. Where is the new "Lucia Sextette", by the way, the first one to be electrically recorded?

I am not presuming to criticize manufacturers who have done so much that has been worthy of our praise in the past. But there are conditions such as I have mentioned to which attention should be given. So many improvements have been made in the phonograph world of late that it is no longer possible for any company to rest on laurels won in the past. Every manufacturer must constantly be "on their toes" for making their services as efficient and effective as humanly possible.

Brooklyn, N. Y.

"AN AVERAGE ENTHUSIAST"

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

As the member of the Repertoire Department of a recording company I have followed your department on works suggested for recording with considerable interest, and, may I say, no inconsiderable profit. I have noticed in particular various suggestions emanating from the pen of Mr. Fisher. When this gentleman entered the recording field himself I was naturally keenly desirous of seeing how he would face the intricate problems involved.

Evidently he is more thoughtful where his friends' and his own money is involved than where that of the manufacturers "foots the bills."

Small chamberworks, not startling novelties, are the order of the day for the "Chicago Gramophone Society," as, indeed, is the wise and sensible thing. Yet does he believe there is not the market for major modern works that would repay his recording them? If not, why does he ask the recording companies to take chances where he is unwilling; and if so, why doesn't he record them?

The old saying that it is "not all profit in the butcher business" holds equally true of the record manufacturing game. We are doing the best we can, but, like Mr. Fisher when he abandons the airy regions of theoretical wishes for the solid earth of actual recording, we have to keep our minds first and always on the watchword of Practicability! We can record virtually anything today, and we will do it, too, if it can be sold.

I sincerely trust that there be more private recordings issued both by Mr. Fisher and other enthusiasts, because such undertakings demonstrate in convincing manner that recording is a very serious business, moreover of course they provide works which will be demanded by a minority large enough to ensure the producers' "breaking even," without being large enough to warrant large-scale production by a leading company.

"REPERTOIRE."

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am a reader of your monthly for only the past few months and the reason for that is that until then I did not know of the existence of your paper. I do know now that I missed something. I am a music lover of long standing and a phonograph fan from way back. I am just as much interested in my entertainment via phonograph as I am in what the opera or symphony orchestra has to offer, and it therefore is most natural that I should eat the stuff appearing in your paper.

Why am I writing this letter? I don't know, except that like a good fan, I just feel like fanning a bit, letting off some steam. I am very much interested in reading letters from your readers, and your own observations, and I can see that what the real music lovers want is a generous flow of the finest works, in complete form. Yes we would like to dictate to the recording companies just what they should do in that respect. I very often have that urge. However, I realize that we cannot entirely hope to have our wishes granted. In the first place, we must remember that they are in business to make money and cannot entirely indulge in art for art's sake. They must of necessity keep one eye on the box office, as it were, which accounts for the slowness with which they proceed to make recordings for the musical epicure. I really believe that they are doing marvelous work as it is, and that only a person of pecuniary means has any right to kick. The poor fellows, like myself, cannot catch up



with the present output and therefore are looking forward to buying what already has been issued.

High grade records cost too much. The recording companies really should sell album sets at a price lower than single records. Is it everybody who can satisfy his musical taste by rushing into a store and plunking down \$11 for the Brahms No. 1 recording? No. I cannot help feeling that if the Brunswick Company does enough business as the result of slashing its prices, and it is reflected in less business on the other companies prices may come down. As one of your readers wrote, why should his neighbor get all the music he likes for .75c a record, while he is taxed heavily for his superior taste?

The Columbia Company makes very few high grade records in this country, but imports them from London. The Victor Company, on the other hand, makes most of its better records here, but at the same time adds a liberal sprinkling of its English output. According to my lights, the class of records issued on the other side is much superior, and it is for that very reason that the Victor Company should incorporate into its American catalogues even more of its English records. Perhaps I should not say that. During the past few weeks they have done nobly in that respect, but they can do better, and I have no doubt that agitation on your part may have desirable results. For instance: several records made by the Royal Choral Society of excerpts from The Messiah are on sale here. On the other hand, the same body a long time ago made four records from Bach's B Minor Mass, three from Mozart's Requiem Mass, and there are a few more like them. Why should we have them imported at great cost when the Victor Company can very well add them to their American collection? I can also name the Debussy Quartet, the Rosenkavalier album, Elgar's Enigma Variations, and several others. Most important of all is the Brahms 4th Symphony. Not only on account of its value as music, but also because of the enormous cost to import, is it imperative that it be made available to American record buyers at the earliest possible. I notice, however that no records made by the London Symphony have as yet been imported for domestic distribution, but this probably will be done from now on.

As to what the recording companies should do to please us all; as I said before, we must be patient. Rome was not built in a day and it must be admitted that never in the history of phonograph records have so many wonderful things been put out in so short a time, since electrical records have been made. However, there a few numbers which suggest themselves to the music lover. What's the matter with the second and third Brahms symphonies? Mendelssohn's Italian and Scotch symphonies? There are quite a few works of Rimsky-Korsakoff and Tchaikowsky which would appeal. Inasmuch as the recording companies, especially the Victor, are heroically remaking previous issues, it is almost needless for me to mention it, but I would like to see remakes of Petrouchka, The Fire Bird, Tchaikowsky's 5th Symphony and such numbers as are contained in the old Bach album of the Columbia Company. Those are tried and true numbers which are popular.

One more thing: the recording companies seem to be a bit coy about having a large work go beyond five records, even though the cuts are enormous. A man who will buy five expensive records of a favorite work will buy six and be more than glad to do it. Why should the Brahms No 1 be confined to five records while the 4th is made in six? The latter is not a longer work. Why should Ein Heldenleben be confined to five records taking about a half hour to play, whereas the actual playing time of the piece is approximately forty-three minutes? Six records, even with cuts, would have been more than satisfying. Perhaps in the future, if prices go down a bit, the recording companies will not hesitate about giving more complete versions.

So outside of more foreign importations, lower prices, more, bigger and better records, we music lovers don't want a thing. I feel that a paper such as yours is doing a wonderful service for the spread of good music through the medium of the phonograph, helping record buyers in selecting what is best, and also calling to the attention of the recording companies just what is being sought after by the buying public. The last mentioned is something of greatest value.

I trust I have not imposed too much upon your time and good nature, but by means of this letter I am, as it were, bringing myself closer to the large family of music lovers.

With best wishes for your continued success, I beg to remain,  
Respectfully yours,  
New York City, N. Y.

EMIL V. BENEDICT

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dr. Britzus' emphasis on the composer in the preparation of readings seems very well placed. This was the most interesting point in his very interesting article. The trouble is today that the modern conductors do not really feel in sympathy with the composers of the classical and romantic schools; they no longer understand them. They know the modern composers. They are usually friends with them, and talk with them, so as to learn their ideas and aims. Consequently most concert performances of contemporary works are good, in spite of the difficulties involved in playing new works. But little or no attempt is made to learn the aims and ideas of the old composers. What a conductor sees in them is just his idea of the modern viewpoint of their compositions. Readings are distorted and affected, not out of insincerity always, but out of lack of true insight.

It is men like Weingartner who do so much to restore the older composers to their rightful place and who give us the proper readings of their works. As Dr. Britzus says, he has "fired his traditional inheritance with the vitality of virtuosity." (Very well put!) We need more recordings made under his direction to restore our musical balance; also more articles like Dr. Britzus' to give them due praise.  
Salt Lake City, Utah

"TRADITIONALIST"

#### EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was much amused at "Anti-critic's" letter in the January issue. The writer of that letter seems to be oblivious of the fact that there is such a thing as constructive criticism. It can easily be shown that, the good which constructive criticism can do, far outweighs the damage wrought (if any) by destructive criticism. Good art will always survive the latter—witness Mozart, Beethoven, Wagner and many others, who were attacked unmercifully by certain influential critics of their day. On the other hand, men like Hale, Henderson and Gilman have had a decidedly beneficial and far-reaching influence on the development of musical taste in this country through their writings. So why get all "het up" about the critics? In a sense, everyone is a critic, and has a right to his own opinion; and one should not censure another for disagreeing with him about an art-work, or he will lay himself open to the charge of intolerance. I happen to feel precisely as "K. L." does about the "New World" Symphony, yet I would not for a moment consider taking issue with you because you think it is a great work. You have a perfect right to that opinion, and who am I to say you nay?

The Euphonic and Chromic needles seem to have aroused considerable interest among your readers. My experience with the latter dates from 1923, and I have been using them exclusively on my new-style phonograph, which I have had for over a year. With proper adjusting they are adapted to any type of record. One needs only to ascertain the proper needle extension for the particular record. Generally speaking, acoustic orchestral records require as short an extension as possible, while all others sound best at an extension of 1-8 to 1 3-16 of an inch (depending on the phonograph, the size of the room, etc.) It is not advisable, however, to use each point 20 times. Five to ten times, (depending on the type of record) is a good rule. Incline towards the smaller number for heavily engraved records. Even under these circumstances, these needles are no more expensive than ordinary steel, 500 playings costing 35c. One word of warning. Do not play new Columbia records (domestic or imported) with these needles unless you are prepared to change them after each side, (an expensive procedure), as the shellac coating wears them down very rapidly. Keep on hand some ordinary steel needles for this purpose. After the records have been played once thus, they will be ready for the fine-gauge (not gauge, if you please!) needles.

May I call your attention to an error in the article on Strauss? The H.M.V. Rosenkavalier records conducted by Strauss should have been placed in Group I as they are electrically recorded.

Please accept my best wishes for a happy and prosperous New Year.  
New York City

HENRY S. GERSTLE



## EDITOR, PHONOGRAPH MONTHLY REVIEW:

Unfortunately I was asleep too long, and for that reason was unable to enter the "Is Your Favorite Work Recorded" contest. But, anyway I hope that it will not be amiss for me to express my sentiments with reference to certain works.

If there ever was a need for a favorite work to be recorded by the new process, it is the Italian Caprice by Tschaiakovsky. True, there is a recording of this work available, by Sir Landon Ronald on the H.M.V., but it is dreadfully cut, and some of the most beautiful parts are omitted. Being an acoustic recording, and only on two sides of a 12 inch disc, the rendition of this work is not at all commendable. At least three or even four sides would be necessary to completely record it. It is to be regretted that neither H.M.V., Columbia, nor Victor have given the recording of this work any serious consideration, and in view of the fact that it is a very popular concert number, if it were brought out, the demand would exceed the supply.

A new recording of "The Preludes" by Liszt, and the 5th Symphony of Tschaiakovsky would also be welcomed by music lovers, and the 4th Symphony of Tschaiakovsky as well. I have in my possession a set of the last named symphony recorded for H.M.V. by Sir Landon Ronald. In my honest opinion, to hear these recordings is to hear the Royal Albert Hall Orchestra at its worst. There are no fine definitions or phrasings at all, and the playing in general is without any feeling.

There is one violin concerto which has not as yet been recorded in its entirety, namely, Tschaiakovsky's. What a pity! I am positive that if it were the recordings would be gobbled up as quickly as they are released. And as for the artists, either Kreisler, Heifetz, or Elman would fill the bill. The only question is, which of the leading companies will have the foresight to tackle the job?

Since your magazine ought to be influential in having the above named works recorded, it would be a good idea to put the matter up to the different companies. I have found your magazine to be of such great interest, that I can hardly wait for the next issue.

Brooklyn, N. Y.

HERMAN A. WEINSTEIN

## EDITOR, PHONOGRAPH MONTHLY REVIEW:

After reading so much in your columns regarding the Edison-Bell Sympathetic Needles and Grip, I decided that I would give them a fair trial and order some from the H. Royer Smith Co. in Philadelphia. They arrived on Thanksgiving day and since that time I have submitted them to every test I could think of. These tests were made on an Orthophonic Victrola, Credenza model.

One of the first tests was the new Symphony in D Minor of Cesar Franck. This set was played repeatedly with the new needles until last night; at that time the set was compared with Brahms Symphony No. 1 in C Minor which had been played only with Victor Tungstone needles. The surface of the Franck symphony seemed to be slightly more noisy than the surface of the Brahms. It would seem to indicate that the new needle produced a little more wear than the tungstone but still the time is hardly long enough to be absolutely certain on this point. So much for the wearing qualities.

In the meantime while the above test was being carried on, the new needle was tested for tone quality and clearness of reproduction on approximately two hundred records of various makes, both new and old process. The needles were interchanged frequently and certain passages were played first with one needle and then with the other so that one impression would be fresh in the mind for comparison with the second impression. In a short while I came to the conclusion that there appeared to be less metallic vibration in the new needle, but at the same time the tone, while clear seemed rather hard and a little more shallow than the Tungstone tone. As to the matter of clarity, certain passages in orchestral works seemed to be blurred to a greater extent by the Sympathetic than by the Tungstone.

Realizing that I might be somewhat prejudiced in the matter and that after using Tungstone needles for several years almost exclusively I might have become accustomed to that particular tone, I called in a couple of friends who are musicians of considerable ability and experience and tried the needles out on them. This time I used the Sympathetic, the Sonora Semi-permanent, and the Tungstone. I did not allow them to see which needle I was playing with

and played the same piece with all three needles, interchanging them, and using every possible method to confuse the listeners as to which needle was being used. Both the Sonora and the Tungstone needles were loud tone and the Sympathetic was set so as to be of about equal volume. The verdict after many tests was awarded to the Tungstone on the basis of its richer tone and greater clarity. However, when it comes to soft tone needles the Sonora and the Sympathetic are about evenly matched for the sizzling noise of the Tungstone is not covered by the lesser volume. The sort of room in which the phonograph is used undoubtedly makes some difference. In this instance the machine was placed in the dining room facing an archway that leads into the living room so that the listeners are quite a distance from the machine; for this reason loud tone needles are in most cases more desirable.

My final conclusion, therefore, is that where a full tone needle is desired, the Victor Tungstone is still the best needle on the market. I have used them for a number of years and although I play my records a great deal, I find that most of them are in better condition than those of some of my friends who have used steel needles. Some records, it is true have had a tendency to blur on loud passages, but as my steel needle friends have experienced the same result, I am inclined to place the blame more on the record surface material. The differences in the three needles mentioned above are not very great and it was only after considerable debate that I have set down the conclusion outlined above.

Los Angeles, California

HERBERT A. SMITH

## Recorded Remnants

In my very humble opinion the outstanding recording so far is the Stokowski Bach "Tocatta and Fugue." American recording companies have nothing to fear either as to recording or interpretation from any foreign makers.

The English lists this month do not seem productive of any great surprises. To be sure the complete recording of "The Messiah" is formally announced, but of course we knew about that last month. I am going to think a long while before putting so much money into one set that will in all probability not be played more than once a year. And yet I am very much tempted, —it would be a grand set to have.

Wagner now seems to be claiming the attention of the recording companies with even more force than ever before. The H. M. V. announcement of an almost complete "Walküre" is a pretty good indication of what we can safely expect. Personally, I will not be content until all of the "Ring" and "Meistersinger" are in our libraries. Wagner is a thing that must be gotten out of the way and over with even as Beethoven was last year. Until there is another new and very radical advance in recording methods it will be rather useless for the companies to do any more of him. He is so well and adequately represented now. It will be interesting to see just how long it will be before the symphonies and quartets that we now think marvels of recording, will become obsolete and out of date. It will also be interesting to see how long the older composers will last. There will have to come a time, and I think that we will still be cranking a machine too, when all of the composers that have been placed on pedestals as masters, have been recorded. And when that time comes we will no doubt, find composers



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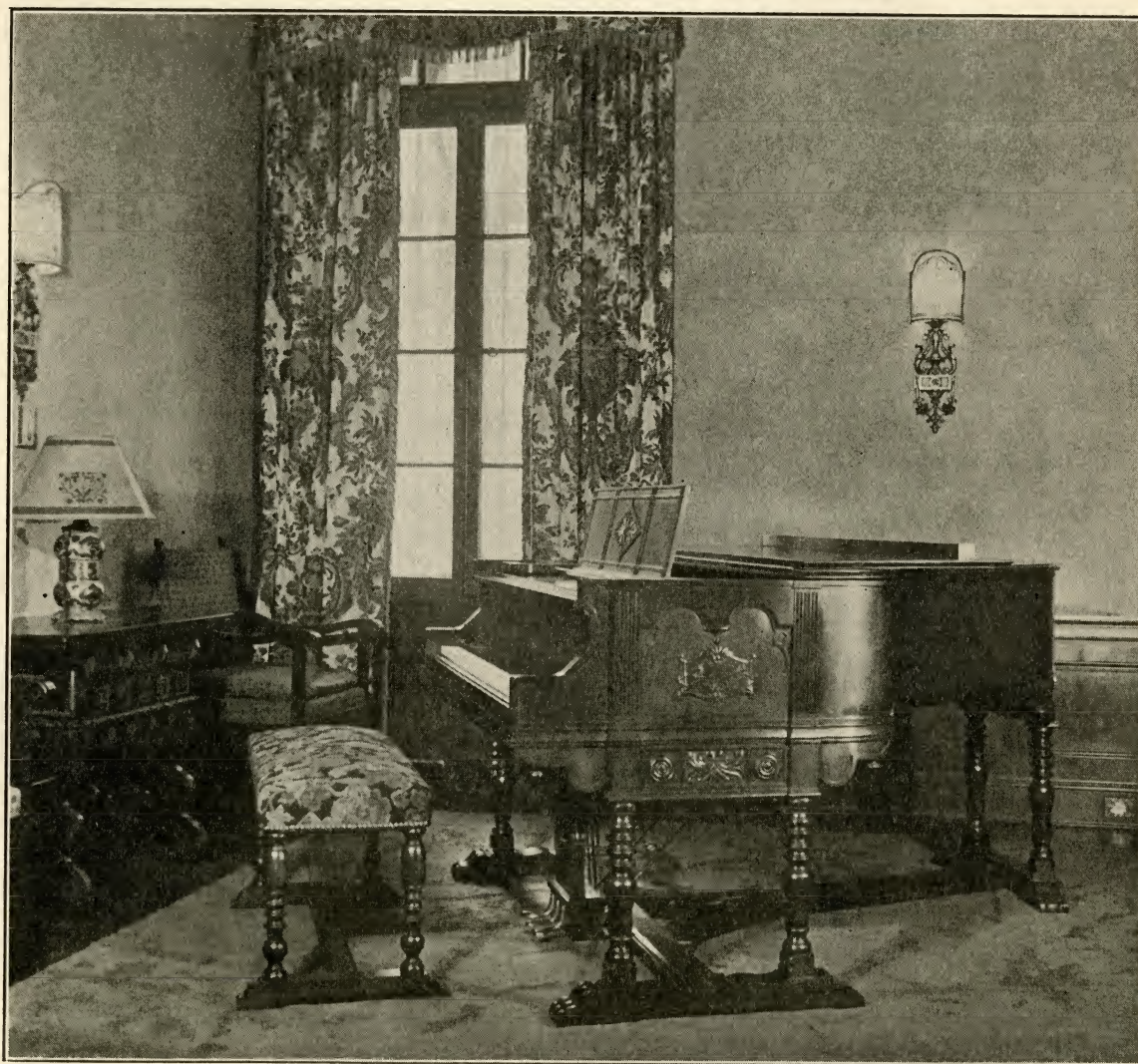
## PHONOGRAPH MONTHLY REVIEW

*An Independent American Magazine for Amateurs Interested in  
Recorded Music and its Development*

VOL. I

FEBRUARY, 1928

NO. 2



THE STEINWAY DUO ART PIANO

*In a Case Designed by The Aeolian Company Especially for the Present Day Spanish Interior*



# Eye and Ear in the Enjoyment of Music

By PERCY A. SCHOLLES

## 1.—OF "PROGRAMME MUSIC"

THE claim that the enjoyment of a piece of music may be based upon the use of the eye as well as the ear is no new thing. The only new thing is that at last the double process can be carried out effectively. For over three centuries composers have apparently been longing for what now, by means of the 'Audio-Graphic' Rolls, becomes possible—to have their music heard and to have its "meaning" made clear at one and the same time.

In the early seventeenth century Byrd longed for something of the kind. He wrote a piece for the Virginals (a primitive pianoforte, to describe it in a general way), in the score of which he inserted such headings to the various passages as—

The March before the Battle. The Soldiers' Summons. The March of Footmen. The March of Horsemen. Now followeth the Trumpets. The Irish March. The Bagpipe and the Drone. The Flute and the Drum. The March to the Fight. Here the Battle be joined. The Retreat. Now followeth a Galliard for the Victory. The Burying of the Dead.

And so, as this Composer's music was played, he told the Player what he was playing and by an apt word here and there projected pictures into his mind. But what about the Listener? If the Player needed the ideas and "pictures," surely so did the Listener. And Byrd had, alas, no way of helping him!

That piece was, of course, but one of a long succession of musical battle pieces. In the Eighteenth Century we have Kuhnau's *Combat between David and Goliath*, with its minute verbal descriptions and its musical representations of Goliath's boasting and David's courage and David's stone-slinging and Goliath's fall and the exultation of the Israelites and their song and dance. In the Nineteenth Century we have, at the opening, Beethoven's *Battle of Vittoria*; and at the close the battle passage in Strauss' *Hero's Life*. In the Twentieth Century we have the stern war-feeling of the "Mars" section of Holst's *Planets*.

But Battle Music is only one small department of the vast realm of representational music—music in which composers try to tell the audience something, or to show them a picture, as well as to entertain or thrill or soften them by sounds. We have Pastoral Music, like Beethoven's; and Carnival Music, like Schumann's; and Fairy Music, like Mendelssohn's. We have Dramatic and Poetic Music like that of Berlioz and Liszt,

in which some drama, legend or poem is turned into tone; Sea Music like Macdowell's, Mountain Music like Delius' *Song of the High Hills* and Strauss' *Alpine Symphony*, and we have City Music like Elgar's *Cockaigne*.

And in all this music, clever and "inspired" as it may be, the composer is somewhat at a loss. He knows what he means, but will his audience know? Sometimes, like Liszt, he prefixes to the score a letterpress "programme" of the events or moods of his score (whence the term "Programme Music" for the type of music we are discussing.) But providing this "programme" ever comes to the eye of the audience, can they follow the course of the music and the course of the "programme" so exactly and so intelligently that they will connect the one with the other accurately at every point? Here is the place for a shameful personal confession. The writer has heard Elgar's great Tone Poem, *Falstaff*, a good many times without ever yet succeeding in attaching to it from beginning to end, every single item of the long "programme" of events and moods that its composer has laid down in writing for the benefit of his listeners.

That, then, is the perpetual weakness of "Programme Music." The Composer may write to a detailed literary "programme," but will the listener discover and identify the details as he listens to this music?

In most cases, "No"—unless his hearing of the music is from one of the new 'AudioGraphic' Rolls. For in them, at last, has been discovered a means of explanation so definitely associated with the thing explained that no longer the listener need lose his way. The perforations that produce the music and the print that elucidates it are side by side. They travel hand in hand; they cannot lose one another; the appeal to the ear and the appeal to the eye are now as the Siamese Twins and cannot become separated.

(To be Continued Next Issue)

## Analytical Notes and Reviews

By FERDINAND G. FASSNACHT

DUO-ART WORLD'S MUSIC LIBRARY, A-54, Liszt: Concert Study in D Flat. Played by Frederic Lamond with Listener's Introduction by Basil Maine, Editor of the Bulletin of the British Music Society. From a theme of eight notes, Liszt here has given us a composition truly written for the virtuoso pianist. The concert study was the form then popular around the year 1850 of which this particular one is a good example—arranged so that two hands can give the illusion that three were actually being called into play. The running comment throughout the work was arranged by the Aeolian Editorial Staff and they follow faithfully, calling our attention to the various themes being interchanged and at the same time these same themes being clothed with arpeggio accompaniment of the most flowery



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style. As this Staff suggests, the running comment does bring one quickly into sympathy with the music.

Frederic Lamond's interpretation is a scholarly one to say the least—his brilliant chromatic runs, his wonderful scale work stamps him as a player of no little ability. He too is a composer, his works including a symphony, overtures, a piano trio, chamber music and many piano pieces and he interprets this Concert Study as though he appreciates another performer playing his brother composer's work—full of sympathy and understanding. Difficult passages are many in this Study but Lamond knows not the meaning of the word "difficult." And this music is of the style we all love to hear many, many times. Truly the collector of music rolls should not overlook this one.

**DUO-ART WORLD'S MUSIC LIBRARY, A-56, Bach:** Prelude and Fugue in B-flat. Played by Harold Samuel with Listener's Introduction and Running Comment by Percy A. Scholes, author of "The Listener's Guide to Music", etc. As Scholes so fittingly writes, "Bach is everybody's composer" so the reviewer can write, "Scholes is everybody's annotator" for here Scholes has explained the working out of a Fugue so clearly that one must not be so very far advanced in the study of musical form to derive real enjoyment from the playing of this roll.

The Prelude is first given us with the running comment covering the two "voices." After this has been played complete we come to a "STOP" bar and here is explained the Fugue which follows in the three "voices". Scholes here names for us the three individual tunes, the first being the Chief Tune or LAUGHING tune so named on account of the rippling figure (or "motif") with which this chief tune ends. Two other definite tunes are constantly combined with this chief tune. The one ending with a knocking motif, Mr. Scholes calls the HAMMERING tune, the other is fragmentary and suggests a butterfly flitting from flower to flower, hence Mr. Scholes naming this last the FLUTTERING tune. Throughout the playing of this fugue each entrance of the various tunes are marked with a capital L, H and F covering the names of each tune as named by Mr. Scholes. He also tells us when the tune is "inverted" and for the true amateur the instructions contained in this wonderful recording are without limit, for in the parts not covered by Mr. Scholes the detail unfolds itself as if it were simply because the more principal sections were explained and "discovered" for us.

True it is that this Fugue is complex in its structure as many of Bach's other fugues have but one or two chief tunes, but we owe the Aeolian Company a vote of thanks for releasing this particular one, especially so when we consider Mr. Scholes' very vivid explanations. Harold Samuel shows true musicianship in his interpretation.

**DUO-ART WORLD'S MUSIC LIBRARY, A-59, Schumann:** "Soaring." Played by Josef Hofmann with Listener's Introduction and Running Comment by Thomas F. Dunhill, Professor at the Royal College of Music, a composer and author of "Chamber Music," etc.

It was while Schumann was suffering under torturing suspense and uncertainty that this exultant composition was written. For four years Schumann's marriage to the brilliant pianist, Clara Wieck, whom he loved so devotedly, was bitterly opposed by her father and for these four years he lived in constant alternating hopes and despairs of a lover's heart. Of these years he wrote, "My troubles have been productive of much music," and again, "I have never written so thoroughly from the soul as just lately."

In "Soaring" the spirit of exultation is unmistakable—strong, impetuous, troubled at times, but always regaining real heights. It naturally links itself with that poem of D. T. Dane, "Wings of Ecstasy" as the music is so closely akin as to suggest its use here as a parallel. Schumann will always be regarded as the leader of the Romantic School of musical composition. He was the first of the great composers to be powerfully influenced by literature. Mr. Dunhill quotes in part from this poem in his comments throughout the roll. It is natural that he should do so for surely this number embodies completely and exclusively, the idea conveyed by its title that one cannot be mistaken.

It is No. 2 of Op. 12. One of the eight Fantasy-Pieces making up this Opus, and one of the finest and most poetical of this group. Josef Hofmann has surely captured the very spirit of the composition and gives it forth again with a magical mastery. His tone is that of the delicious lyric note

of the sky-lark as it soars on wings of ecstasy. A beautiful interpretation, a really life-like tonal picture as played by this artist, Josef Hofmann.

**DUO-ART WORLD'S MUSIC LIBRARY, A-55, Chopin:** Raindrop Prelude" or Prelude in D flat. Played by Guiomar Novaes with Listener's Introduction by G. C. Ashton Jonson, Author of a "Handbook to Chopin's Works." This is No. 15 of Opus 28, the wonderful opus of the twenty-four compositions called by Chopin, "Preludes." They are in twenty-four different keys, which would seem to indicate they were planned as a whole, notwithstanding their extraordinary variety and dissimilarity. It is believed they were composed in Chopin's twenty-seventh or twenty-eighth year and as Liszt said, "they are marked by a youthful vigor not found in some of his later works." Rubinstein called this Opus 28 the pearls of Chopin's work.

This "Raindrop" Prelude is considered by many as the most beautiful of them all. The opening theme is an impressively beautiful one with the middle section dramatic yet stately, with the re-entry of the beautiful first theme bringing with it a marvellous sense of relief such as one experiences on waking from a bad dream. The suggestion has been made that Chopin elaborated the idea of the constant fall of raindrops which appears in the Sixth Prelude of the same Opus. The Running Comment was prepared by the Staff of the Aeolian Editorial Department. In the writer's opinion there is little need for any great elaboration in expounding this composition and the Staff probably felt the same way. They follow every little change of mood and tell us as suddenly as this mood appears. Little more can be done. The music tells its own story. It is believed that three or four of the Preludes were written while Chopin was staying at Palma of Valdemosa and if so this fifteenth Prelude in D flat Major was probably one of these. Surely it reflects the gloomy atmosphere of the monastery of Valdemosa and a suggestion of the incessant rain that lasted the whole of his stay in the island.

Guiomar Novaes gives us here another of her wonderful conceptions. Her fresh sparkling treatment of the work at hand gives one the feeling that here we have an artist playing with her whole mind and heart. A melody which brings tears to the most hardened, still it is one that can be played "wish-washy" unless held in check. Novaes gives us her usual masterly performance, with no trace of ever becoming sickeningly sentimental. A beautiful composition, beautifully rendered by a ranking pianist is this contribution of Guiomar Novaes.

**DUO-ART WORLD'S MUSIC LIBRARY, A-52, Bizet:** L'ARLESIENNE, "Prelude" Roll 1. Played by Percy Grainger with Listener's Introduction and Running Comment by W. McNaught, formerly Music Critic to the *Morning Post*, London. As we all know, Bizet wrote music to the play L'Arlesienne ("The Maid of Arles") written by Alphonse Daudet. L'Arlesienne was not a success. It was full of poetry but lacked action. The incidental music written by Bizet, however, won everybody's praise and has ever since been popular in the form of concert music. It finally found its way in two orchestral suites. This Prelude is the first number of the first suite.

Mr. McNaught divides the Prelude into three separate sections as follows:

1st. "Turenne's March," played five times with varied style and harmony;

2nd. The music later to be associated in the play, with the Innocent;

3rd. The music later to be associated with Frederick's fatal love for the Maid of Arles and with the tragedy that grew from it.

"Turenne's March" is first played abruptly, rigidly and without accompanying harmony, in C Minor. Grainger plays with his usual masterly fashion, full of power, and strength. Mr. MacNaught comments throughout in a very instructive style indeed. We can almost see the play unfold before us. We can hear the Innocent's question as to the story re the goat and the wolf. We can feel Frederick's suffering, and so it should be. It proves beyond doubt that if a story is told clearly and concisely, following the music at the same time, all that the AudioGraphic Music Rolls' series promises to fulfill for us is actually done. Mr. Grainger's playing is masterly throughout. He retains to a surprising degree the fulness and richness of their orchestral coloring, giving us a new revelation of their pianistic effectiveness.



writing things especially for the Victor Co., etc. Even now the various companies are gradually turning their attention more and more to the modern and outstanding younger men.

I have read all the reviews and listened to all the comments of my friends on the English version of the Brahms fourth symphony, and almost without exception praise runs high. I have been very much interested in all that anyone has had to say because I am beginning to think that I am either losing my mind or that an important cog has slipped along the line some place. I did not at first and still do not think that it is a good recording. But inasmuch as everybody else does, I must be wrong. I know that it is not my machine because I am judging its mechanical qualities only on a basis of comparison with other records played on that same machine. But I think that my main point of criticism would focus on the conductor Mr. Abendroth, and I am sorry that I do not know enough about conducting in general and about him in particular to say anything really constructive or important, — but it seems to me after playing the set several times that the recording is weak—it lacks the strength and power that for me is so necessary in Brahms. At the moment when one should be worked up to a high emotional pitch (and this *can* be done on the phonograph) Mr. Abendroth leaves me cold and almost uninterested. To me this becomes more and more apparent when we compare this set with the first symphony, recorded for Victor by Stokowski. Some showmanship even in Brahms on the phonograph does not go amiss. I do not feel that any complete symphonies yet recorded (that is any I have heard) can compare with the Brahms First and the Cesar Franck.

VORIES

## Beecham's Fortissimo Entrance

PHONOGRAPH enthusiasts who cherish Beecham's incomparable performance of Beethoven's Second Symphony in their record libraries will follow his American tour with particular interest and, given the opportunity, will certainly hear him in person at one of his "guest" appearances in New York, Boston, or Philadelphia. His arrival on these shores was no less dynamic and brilliant than his orchestral performances. No sooner had he landed than he was heard to caustic effect upon his pet topic of music in England and the critical rod dealt its vigorous blows unsparingly.

Troubled echoes filter across the water and Markham Lee, President of the Incorporated Society of British Musicians, replies with some bitterness that, "It may be that the musicians of this country don't take Beecham as seriously as does the American public, but I think it most unpardonable that he should say in America that we are the laziest people on earth and that our music is comatose."

What would Mr. Lee say to Beecham's further comments on British Musical institutions resembling "a dozen flat tires that need to be inflated!" Or on British composition "in a state of perpetual promise. . . It might be said to be one gigantic promissory note!" Another remark is of special interest to record buyers who hotly debate the respective merits of British and American orchestras: "The only thing England takes seriously today is the United States. They are also convinced that the finest orchestras in the world are now in America."

*Musical America* for January 7 contains these and many other vitriolic words. No wonder the British musicians solemnly resolve that Beecham should be severely censured. Yet perhaps they allow their not unnatural anger to blind them to the value of adverse criticism as a constructive force. The untiring efforts and the almost il-limitable sums of money that Beecham has expended for the cause of music in England surely entitle him to free his mind of a few flaying comments. Even while he speaks, the project he has started for opera at moderate prices is going forward with increasing momentum.

The phonograph, too, has not escaped Sir Thomas' tongue in the past, but it is his recorded deeds and not his evanescent words that we remember. Both performances and discussions of music are liable to become dull and uninspiring without the turbulent readings and remarks of a musical playboy like Beecham to keep things stimulatingly alive. May he continue to criticize and to play; the sting will soon disappear and the merits remain!

## Phonograph Society Reports

### CHELTEMHAM PHONOGRAPH SOCIETY

The town of Cheltenham is to all intents and purposes (though not officially, because it is in another county) a part of the city of Philadelphia. It lies in a kind of pocket, just over the city line, to the northeast. Most of its working inhabitants are employed in offices, or engaged in business pursuits that take them to the city every day. And they are as dependent upon Philadelphia for their education, amusement, and inspiration, as for their means of livelihood. There are five churches with their attendant social organizations, one or two lodges, a few other social organizations, and enough community stores to supply necessities. Because of close proximity to the city, and the varied interests it has to offer, business, social, and cultural, it is difficult to secure any kind of continued or regular attendance on the part of any considerable group of people for any such activities in community.

Several years ago the experiment of a Men's Club in connection with one of the churches did not work out successfully, both on account of varied interests and the lack of the right kind of leadership, possibly. Now there are in Cheltenham a number of men who are interested in various ways, and to a greater or less degree, in the art of music. When I first learned, in the fall of 1926, through the publication of *THE PHONOGRAPH MONTHLY REVIEW*, that there was such a thing as a Phonograph Society movement, after thinking over the situation for some time and after some correspondence with the Editor, I decided that this movement might be applied, with a possibility of great cultural advantage to this community. As is so often the case, the women are far better taken care of socially than



the men are, so my thought was to have the membership of the contemplated Society consist entirely of men, with special events planned from time to time, to which women might be invited. Accordingly, in May, 1927, I called together a small group of men who might be interested in the formation of such a Society. Only three men appeared, besides myself. I then had to demonstrate the possibilities of the new type of phonograph, and the wonders of electrical recording. I was discouraged, but the effect on the three men was electrical, and they voted to have another meeting the following week, and pledged themselves to communicate to other men something of the thrill they got from the varied program presented, and to bring them to see and hear for themselves. This pledge they carried out, so that the next week there were eleven men present, and the Cheltenham Phonograph Society was formed. Other members were enrolled at subsequent meetings, and always there are people who attend who are not definitely enrolled as members of the Society. The payment of a fee of one dollar per year is necessary for official enrollment, to cover cost of sending out notices of meetings, &c, but of course we are always glad to have anyone interested attend the meetings and programs. Several special events have been held, culminating in the large public meeting, notice and program of which appeared in the January issue of this magazine.

There are no dealers in phonographs or records in Cheltenham, so there is no trace of commercialism whatever in connection with the Society. It is simply a small aggregation of men with kindred interest in the art of music, meeting together once a month for the cultural and educational purpose of extending their knowledge and experience of the art, and for enjoying the marvels of present-day recordings.

It seems that there ought to be thousands of similar communities in America today where such a society might be a distinct asset, and might fill a decided cultural and social need. I am here telling the story of how it came about and how it is being done in Cheltenham, in the hope that others in similar situations may take the matter up and initiate a like plan or improve upon ours.

The program of the December meeting, held the week before Christmas, the last program of the Beethoven centenary year, was devoted to the works of that master, and was as follows:

1. Overture to Goethe's drama "Egmont", Op. 84 (1810)  
Victor Symphony Orchestra, Josef Pasternack conducting
2. Symphony No. 9, in D minor, "Choral", Op. 125 (1824)  
The Symphony Orchestra (London) with the Philharmonic Choir, and four unnamed soloists, Albert Coates, conducting

The January meeting which will be held the week following this writing, will be devoted to a list of modern works recently released.

HERBERT BOYCE SATCHER

### BOSTON PHONOGRAPH SOCIETY

A unique society has been formed by some of the leading men and women of the city for the purpose of providing music lovers with the opportunity to study and hear a wide range of musical compositions by the greatest masters of all times.

The second winter concert of the Music Lovers Phonograph Society was held on Friday night, January 20th, at 8.00 P.M., Fenway School center, Teachers College Building, Huntington Avenue, corner Longwood. Mr. Adolph A. Biewond discussed the records played.

Concerts are held monthly and much enthusiasm has been shown by music lovers who greet this opportunity to hear the works of their favorite composers. These monthly meetings are intensely interesting to all music lovers as the programs include the recordings of symphonies, sonatas, quartets, etc., of the old masters and the better class compositions of modern composers.

Similar societies exist in New York, Philadelphia, Cincinnati and other large centers, these societies having been formed as a result of the increased appreciation for music of this type, which is becoming more familiar, due to the advanced method of musical education. These recitals are open to the public.

## Phonograph Activities

### EDITOR, PHONOGRAPH MONTHLY REVIEW:

With great interest we read the account of Phonograph Activities published on page 58 of the November issue of your Review.

It is with reasonable pride and pleasure we bring to your attention the fact as far as we know, the first phonograph society was founded in the city of Rio de Janeiro on October 5th, ult.

The name of the new society is the "Associacao Brasileira do Phonographo" and comprises among its members, many well known figures who are outstanding phonograph boosters.

Although open to persons of any nationality, —good music knows no flag—one of the aims of the association is to interest themselves in the introduction of the phonograph throughout Brazil, and in the recording of Brazilian music by Brazilian artists.

Correspondence would be welcomed from other Societies, which may be addressed for the time being to Caixa Postal 1024. Rio de Janeiro.

Your magazine fills a long felt want, and is read with very much interest by the members.  
Rio de Janeiro, Brazil

ALUIZIO JOSE DA ROCHA.

The Associacao Brasileira do Phonographo has been founded with a view to work for the betterment of the interest of the phonograph in Brazil in all its aspects, but principally regarding the recording of Brazilian compositions by Brazilian artists.

The Association proportions to its members:—

- a) detailed information on all phonograph matters.
- b) conferences on music, especially regarding its better appreciation.
- c) opportunity of hearing all new records (classical) reaching this market.
- d) demonstrations with phonographs of the leading makes.
- e) facilitate the acquisition of records of makes not regularly sold in Rio de Janeiro.
- f) the use of the record library

The association has in view the installing of a studio, or rather contracting with a manufacturer in this city, the engraving of national music, for exclusive distribution among its members. (Literal translation from the Portuguese)

(A recent concert in the splendid series given by Mrs. Alice B. Talbot, Machias, Maine.)

Saturday P.M., December 17

### Programme

- WEBER ..... Abu Hassan—Overture  
Sir Hamilton Harty and Halle Orchestra
- DEBUSSY ..... The Afternoon of a Faun  
Leopold Stokowski and Philadelphia Orchestra
- RAVEL ..... Mother Goose  
Pavane of Sleeping Beauty  
Hop-o'-My Thumb  
Laidronnette, Empress of the Pagodas  
Conversation of Beauty and the Beast  
The Fairy Garden
- PIERNE ..... Entrance of the Little Fauns  
Walter Damrosch and New York Symphony Orchestra
- MENDELSSOHN ..... Midsummer Night's Dream  
Overture ..... Nocturne  
Scherzo ..... Wedding March  
Alfred Hertz and San Francisco Orchestra

### READING BY CLASS

- DICKENS ..... Mr. Pickwick's Christmas
- BEETHOVEN  
Symphony No. 7, in A Major ..... Presto  
Poco Sostenuto; Vivace ..... Allegro  
Allegretto  
Felix Weingartner and Royal Philharmonic Orchestra  
Concerto for Violin and Orchestra (1st Movement)  
Fritz Kreisler and State Opera Orchestra (Berlin)  
Overture ..... Leonora  
Sir Henry Wood and New Queen's Hall Orchestra



# Analytical Notes and Reviews

BY OUR STAFF CRITICS

## Orchestral

**Brunswick** Symphony Series '8 (4 D12s, \$1.00 each Album \$1.00 extra) **Schumann: Symphony No. 4 in D minor, Op. 120**, played by **Hans Pfitzner** and the **New Symphonic Orchestra** of Berlin (on the eighth side **Vasa Prihoda** plays the Cerne transcription of **Chopin's Berceuse** for violin).

One of the mysteries of acoustical symphonies was the old Polydor Schumann Fourth, recorded for some reason without the third movement. Except for this disconcerting omission the work was an excellent one, by virtue of Dr. Pfitzner's reading, the performance by the Berlin Philharmonic, and the good (old standards) recording. Pfitzner was given the privilege of re-making the set electrically, this time in complete form, but with the "Neues Symphonie-Orchester" instead of the "Philharmonisches".

The symphony is played without pause, but is divided into the conventional four movements.

I. *Ziemlich langsam; Lebhaft* (Part 1, 2, and 3).

II. *Romanze—Ziemlich langsam* (Part 4).

III. *Scherzo and Trio—Lebhaft* (Part 5).

IV. *Finale—Langsam; Lebhaft* (Parts 6 and 7).

(Part 2 begins with the development section, bar 1 on page 16 of the Eulenburg miniature score. Part 3 begins with bar 2 on page 41. The Romanze and Scherzo each occupy a single record side. Part 7 begins with the fifth measure—just after the double bar—on page 120. There are no omissions, but not all of the repeats are observed.)

This D minor Symphony of Schumann, while known as the Fourth, was the second in order of composition. The first performance (December 6, 1841) was unsatisfactory and Schumann kept the work in manuscript for the next ten years, during which the Symphonies in C and E flat were written and published. Before publication, the D minor work was completely revised; in its new form it was played for the first time on March 13, 1853, conducted by the composer. The work is unusually fascinating to study and analyze, for while it is constructed with considerable—if at times almost perverse—originality, the thematic material used is so characteristic and simple that the entire working out may be followed without difficulty.

Coming to the recording itself one is faced with the same problem as that presented by the recent issue of Strauss' *Tod und Verklärung*. There can be no concealing the fact that the orchestral reproduction is poor; both string and wood wind tone are pinched and shrill. Except in the last movement, there is little depth and sonority to the *tutti*s. And yet one enjoys the music so much he is almost prone to forgive (he can hardly forget) the weaknesses of the recording. The old version, acoustical though it was, had the loveliest tone quality imaginable; the new one exhibits little of the merits of the new process and much of its faults. And yet the work is worth knowing and getting, anyway. There would seem but little chance for the present of another recording, and Schumann's Fourth is big enough a piece of music to atone for both the shortcomings of the technical aspects and the occasional slipshodness of the orchestra.

Dr. Pfitzner shows to least advantage in the Romanze and to best in the Finale, although the delightful Scherzo and Trio are playing with appropriate verve and grace. The murmuring violin figure, beginning on the third beat, in the Trio is to many one of Schumann's happiest inspirations. And there are many passages of vigor and nobility in both first and last movements which rank as his finest creations. Note for example the pages beginning with the abrupt crescendo chords (admirably performed) on page 139, and leading into the *Schneller* and *Presto*; or the return to the major in the first movement (page 55) without an actual recapitulation.

It is unfortunate that Schumann's Fourth has not been more satisfactorily recorded, but those who look for

the music first and the technical points afterwards will find much to enjoy even in this set, which judged by the increasingly severe standards is not all that can be expected—and rightfully demanded—today.

**Victor** Masterpiece Series M-1 (5D12s 1 S12, Alb., \$11.00) **Dvorak: Symphony No. 5, "From the New World"** played by **Leopold Stokowski** and the **Philadelphia Symphony**.

About two years ago American phonograph enthusiasts (and their numbers were a good deal smaller in those days) were delighted and astonished by the release of the first full-length symphony recorded by a leading American Symphony Orchestra. Stokowski's version of the New World Symphony aroused a ready and appreciative attention; the recording and performance were unanimously acclaimed, but his way with the music itself came in for more than a word of earnest expostulation. Many an old-time Dvorak admirer went so far as to accuse Stokowski of crucifying the Bohemian to make a virtuoso and sensational display. The defense ran to the effect that just such sensationalism was needed to surprise the anti-phonograph clan into accepting modern recording as a medium of realistic reproduction more impressive than anything ever known in the past. And so the debates waxed and waned. The one hundred per cent. Dvorak camp clung to the old Harty records (and later to his re-played version) and those who looked primarily for a brilliant orchestra performance, regardless of the authenticity of the interpretation, continued to enjoy Stokowski's set.

This album, the feature set of the old Victor Music Arts Library, was carried over into the new Masterpiece Series as number M-1. Unfortunately, however, the work was made before the "Orthophonic" labeling was adopted and the records were consequently starred as "acoustical". There were probably two principal reasons for the re-recording of this brilliant work. First, the desire of having all the Masterpiece Series "Orthophonically" recorded; and second, the desire to have a recorded performance of the symphony which would exhibit the Philadelphia Symphony's powers to no less extent, but which would be less obviously designed to catch the "average ear." Stokowski's personal feelings in the matter are of course a mystery, but it is no secret that the members of the orchestra felt that their artistry was not adequately caught by the earlier version—at least in comparison with the latter feats of the Brahms, Beethoven, and Franck symphonies. At any rate, the work has been replayed and re-recorded, but is issued with the old record numbers (6565-9) and still listed as Album M-1, indicating that the earlier version is not so much superseded as completely replaced, and perhaps will not be available even in the historical list.

There is the usual single-sided lecture record by Stokowski on which he briefly analyzes the symphony and illustrates its thematic material, ascribing the various themes to Negro, Indian, or what have you sources. The blustering tune of the last movement, for example, is "Indian". But Dvorak cautioned one conductor to "omit that nonsense about my having made us of 'Indian' and 'American' themes—that is a lie. I tried to write only in the spirit of those national American melodies."

The present reviewer can claim no grounding in the authentic Dvorakian tradition. I frankly enjoyed Stokowski's first version of the work—unauthentic though it may have been—and still play it with pleasure. A first impression of the new set gave me an idea that Stokowski was merely repeating himself, with greatly improved recording of course, except that he exercised more restraint at certain points where he formerly "let himself go." A little further study rapidly corrected this impression. The secret of the matter seems to be that Stokowski treats the piece, quite logically, as a symphonic work, and plays it as so much absolute music. Harty, regardless of his superior or inferior authenticity, plays the work in



the light of the composer's personality and never hesitates to interrupt the sweep of the whole for the sake of pointing a characteristic and felicitous passage or rhythm which brings out the joviality, naive sentiment, or peasant gusto of Dvorak's character. Harty's version is a personal document; Stokowski's a "Symphony in E minor." The distinction is obvious, and Stokowski's words about Dvorak and his impressions of Negro and Indian music, vast American prairies, and the like, are belied by his actual reading of the music.

But that is a remarkable feat in itself. With the possible exception of the Scherzo, the new recording could hardly be excelled by the most ambitious concert performance for balance, smoothness, and structural clarity. Beside it Harty's performance sounds often coarse and not a little rowdy-like, and the mere fact that Dvorak himself would probably prefer his music so, does not detract from the merits of Stokowski's work. The orchestra of course exhibits its almost unparalleled genius in a manner similar to that in the Franck Symphony and Scheherazade, although as a whole, the work falls perhaps a trifle below its predecessors.

The timpani are now more ardently courted by Stokowski, but still prove exceedingly capricious at times. As if in anger at being expelled almost entirely from the earlier version, in this they now appear shyly and now coquettishly disappear. The fortissimo entrance in the fourth measure of the largo is modulated to a most discreet piano, but the forte (with the brass) on bar 4 of page 57 (Eulenburg miniature score), and the fortissimo in bar 4 on page 39 (First movement, about one-fourth of the way in on part two), come out with the lustiest sort of thud. And the pianissimo taps just before the end of the Finale (page 158) are beautifully and exactly pianissimo.

The Scherzo, as noted before, is a little less striking than the other movements; in fact the earlier recording of this movement was perhaps the better of the two. But the last movement alone more than atones. What a contrast with Harty's reading, and yet who would dare say one or the other to be the better? The Largo, too, is excellent, although the tendency to sentimentalize goes beyond its legitimate bounds in the passage written for one desk of each string choir (page 70, bar 1). In the first movement one would be hard put to find anything but praise, with the exception of the last page or so (as in the earlier version) where for some reason the conductor seems suddenly to relax and to end inconclusively, perhaps intentionally to prepare for the contrasting mood of the Largo. The final (suddenly fortissimo) chord of the Scherzo is similarly denatured, and here there would seem to be no logical reason.

The work is unquestionably an advance, both in performance and recording over the earlier version. And yet, considering the other symphonies Stokowski has been issuing, the new set is not everything that could be desired. That inevitable perfection that made the Brahms First and the Beethoven Seventh the masterpieces that they are, is missing here. But there is abundant merit and abundant beauty. Any record buyer would be unwise not to give it careful consideration before purchasing a recording of the New World Symphony. It may not please everybody, but it will please many, and deservedly so. If it were not for the superior merits of other Stokowski releases of the last few months, one would be able to give more generous praise than this.

**Victor** (New Year's List) 9126-7 (2 D12s, \$1.50 each)  
**Respighi: The Fountains of Rome**, played by **Albert Coates** and the **London Symphony Orchestra**.

From the days of his Columbia release of Scriabin's Poem of Ecstasy, Albert Coates, more than any other recording conductor, has added regularly and notably to the literature of recorded modern music. The present choice of Respighi's poetic *Fontane di Roma* is a particularly felicitous one. Ottorino Respighi possesses perhaps little genius, but a talent of the highest order. The skillful construction, adroit conception, and vari-colored orchestration which made his Pines of Rome an orchestral sensation in recent concert seasons, are present in the earlier work in a purer and more delicate degree. Here there is little of the bombast that mars the Pines of Rome, none of the forced originality which demanded the phonograph

record of a real nightingale used in that work; but there is a sensitiveness and sincerity in the musical material itself, added to the superb orchestral exposition of that material, combines to make a symphonic poem of both direct and wide appeal.

As the work is complete on two disks and does not possess the usual annotation (accompanying album sets), the "argument," printed in Italian, French, German, and English in the score, may well be reproduced here.

**The Fountain of Valle Giulia, at dawn**  
**The Triton Fountain in the morning**  
**The Fountain of Trevi at Mid-day**  
**The Villa Medici Fountain at sunset**

"In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

"The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

"A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, The Triton Fountain. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

"Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at Mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

"The fourth part, the Villa Medici Fountain, is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night."

It is obvious that such a "program" is rich with musical possibilities, and Respighi succeeds in exploiting these possibilities in a touching and impressive fashion, tempered always with a restraint which is lacking in some of his more ambitious works. This particular poem was composed in 1916 and was performed for the first time by Toscanini two years later. The next year it was played for the first time in the United States and repeated performances by both Toscanini and resident conductors aroused continued and generous praise.

Invariably excellent as all Coates' recorded performances are, this version can hardly be considered as a definitive one. Coates emphasizes the grave and sonorous aspects of the work; there is still room for another recorded version—preferably by a French conductor—which would pay greater attention to the more subtle and delicate aspects. Yet by stressing the structural solidity, despite the impressionistic nature of the subject-matter, Coates succeeds in giving the piece a foundation and balance often-times obviously missing in performances which are more fluid and more lightly poised. To many hearers, Coates' reading will give a stronger sense of depth and strength than can be obtained from the more conventional concert interpretations.

The electrical process is shown to excellent advantage in these two disks; the most brilliant orchestral effects are reproduced with surprising ease and no disturbing impression of over-amplification. Part 2, containing the second movement and the major part of the third, marks perhaps the highest point in the recorded version. Its impressiveness belies in overwhelming fashion the occasional idea that Coates achieves his effects by sheer brilliance, with "flashiness" implicated. Here there is not the slightest indication of brilliance for its own sake. Sonority and rich coloring are painted with broad and sure strokes. This B side of 9126 may well take an



honored place among the best achievements of orchestral recording.

The labelling of the disks is rather misleading. The first movement occupies the entire first record side, as indicated, but from that point the movements and record sides do not coincide exactly. Part 2 contains the second movement and most of the third, ending with the *fff* on page 45 of the Ricordi miniature score. Part 3 completes the third movement and contains the major part of the fourth, which is concluded on the last record side. (The break occurs at the Andante come prima, page 60.)

Throughout the work the scoring contains many ingenious and effective passages, especially for the two harps, celesta, and piano employed, and these are recorded with extreme felicity. The very beginning, with its long-held harmonic in the first violins, the murmuring figure in the seconds, and the quaint oboe theme, gives good omen for the standard of performance and recording throughout. There are but two principal themes in the first section: that announced by the oboe in the second measure, and the poco piu mosso theme for oboe and solo 'cello later in the movement (page 7, bar 1, of the Ricordi miniature score). The second section (*vivo*) opens with the repeated sonorous call of the horns, whose fortissimo is attained with unusual purity of tone. Notice particularly the scherzando passage for wood wind and harps against the soft trilling of the first violins and the muted echo of the opening horn call. The "solemn" theme of the third movement appears first in the clarinets and horns, later in the brass. The climactic (and Straussian) pages that come later give proof that certain complexities of modern scoring are still a little beyond the phonograph's power to capture with all their concert hall magnificence. But the attempt is a brave one and—considering the difficulties involved—remarkably successful. The first measure of the final movement brings the "sad" theme (flute and English horn) rising "above the subdued warbling" of harps, glockenspiel, and celesta, against a quiet background of divided strings. The passage for solo violin at the *meno mosso* (page 56) is exquisitely played and reproduced, but the opening of the last record side, with the theme in the strings, is far too broad and heavy for the indicated *ppp*. The work closes very quietly with a last appearance of the "sad" theme (flute solo in its lower register) and the regular tolling of bells.

Two records which are a notable addition to recorded modern music and to Coates' ever-growing list of triumphs! No collector of orchestral records can afford to let them pass unheard.

**Victor** (New Year's List) 9128 (D12, \$1.50) **Prokofieff**. *Scherzo, March, and Waltz-Scherzo* from "The Love of the Three Oranges", played by **Albert Coates** and the **London Symphony Orchestra**.

The H.M.V. pressing was reviewed last month on page 153. The immediate release of the work by Victor is a source of pleasurable surprise. It is not only the first recording of Prokofieff's music, but it is an example of modern music recording which sets a new standard. Incidentally, the delightful little *Scherzo and March* will serve to convert a good many conservatives over to the music of the present—if not the future. May it find the favor its merits will win for it, given only a hearing!

**Victor** (New Year's List) 9130-1 (2D12s \$1.50 each) **Ravel: La Valse** (and on part 4, **Holst: Dance of the Spirits of Earth** from "The Perfect Fool", played by **Albert Coates** and the **London Symphony**).

The French H. M. V. pressings of *La Valse* were reviewed on page 519 of the September issue. The fourth side of that set contained the Beethoven Allegretto in E flat ("Congratulations Minuet") issued in this country on the last side of Coates' version of the Ninth Symphony. For the fourth side of the American pressings a hitherto unrecorded piece of Gustav Holst was chosen—and very felicitously, too. His opera, "The Perfect Fool" has been attracting widespread praise in England; the Dance of the Spirits of Earth played here speaks well for the merits of the entire work. The recording is splendid—of the same quality as that of *La Valse* and the Prokofieff pieces—and the Dance itself has a fine "go". It is not serious,

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but it is developed and orchestrated with a greater ease and economy of means than is always to be found in Holst's orchestral works. Its inclusion in this release adds to the appeal of the stark and sardonic performance of the Waltz, of particular interest at this time of Ravel's personal appearances on the American concert stages.

Just before this was written the present reviewer heard two performances of the famous choreographic poem under the direction of the composer and my estimation of the Coates version remains higher than ever. Ravel himself, fascinating as he is to watch upon the conductor's stand, is not guiltless of softening the orgiastic terrors of his piece. Coates holds a firmer hand over the accelerating excitement of the finale and builds up his climaxes on firmer foundations and with greater impressiveness. Those who have heard the composer's and other conductor's concert versions with the sharp edges of the work filed and rounded off will receive a new revelation of its inherent strength and darkly passionate horrors of its agonized "dancing on a volcano."

**Victor** (New Year's List) 9122 (D12, \$1.50) **Weber: Oberon Overture**, played by **Albert Coates** and the **Symphony Orchestra**.

One might think that the Victor Company were celebrating a Coates Centennial! One work after another flows onto the recording wax from his untiring baton. This particular overture was released originally in one of the sets for the "Automatic Orthophonic" and was reviewed from those disks on page 519 of the September 1927 issue. A re-hearing does not convince one as strongly as the first impression. The work is giving an effective performance, but some of the brilliance of the first hearing seems to have evaporated. But at any rate, there can be no question that this is the best recorded version of the overture available today.

**Victor** (New Year's List, 35859 (D12, \$1.25) **Grofe: Mississippi Suite**, played by **Paul Whiteman** and his **Concert Orchestra**.

This was one of the works in Whiteman's concert repertory suggested for recording in my article on American Music last summer. Its early release is naturally welcomed with particular pleasure. The pieces played from this "Tone Journey" are **Tom Sawyer** and **Old Creole Days** on the first side and **Mardi Gras** on the second. Of these the first is by far the best; a delightful piece of fantasy. It has often been said that Gershwin owed much to Ferdie Grofe in the Rhapsody in Blue; this work reveals the not unexpected repayment of the musical debt. The Rhapsody has cast its spell over more than one measure of the "Tone Journey."

The performance is by far the best that Whiteman has yet achieved on records and one that conflicts strongly with his recent lackadaisical concert tours. Here his orchestra is revealed at its very peak, abetted by a recording above even the usual high modern standard. The music itself, with the exception of Tom Sawyer, is not particularly impressive, although it is novel and pleasant enough as far as color and rhythmic dash go. As is usually the case with orchestrators of talent, Grofe displays little structural unity or strength. The Mardi Gras, starts brilliantly in the character of a vigorous breakdown, but weakens with the announcement of the overly suave theme and pretentious climax. Nevertheless, the merits of the first piece and the really remarkable performance and recording throughout both sides of the record entitle it to appreciative praise and a warm reception. It exhibits a jazz concert orchestra as an organization of superb virtuosity and adds an interesting bit of Americana to recorded literature.

**Odeon** 5132 (D12, \$1.50) **Wagner: Lohengrin—Selection**, played by **Dr. Morike** and the **Berlin State Opera House Orchestra**.

While waiting for a large work electrically recorded under Dr. Morike's direction, his admirers will find pleasure in this effectively arranged selection from Lohengrin, very smoothly played and recorded. Of late there have been all too few single-disk fantasias from noted operas issued for the benefit of those who find them of personal enjoyment and of value in appreciation work. And it is practically never that one finds a conductor of Dr. Morike's calibre undertaking the task. Is the labeling of this disk correct? The opening measures of the over-

ture are played at the beginning of part 2, which would hardly seem intentional. The orchestral balance deserves a special word of praise.

**Victor** (International List) 21085 (D10, 75c) **Johann Strauss: A Night in Venice—Overture**, played by **Ernest Viebig** and the **Berlin State Opera House Orchestra**.

The Fledermaus overture by the same conductor is hardly equalled by this release. The reading is a good one, but the orchestra shows to none too great advantage, and the recording is decidedly inferior. Coarseness and roughness detract seriously from the enjoyment of the work itself, seldom enough played in American concert halls.

**Columbia** 7140-M (D12, \$1.50) **Mackenzie: The Little Minister Overture**, played by **Sir Alexander Mackenzie** and the **New Queen's Hall Light Orchestra**.

Is this a re-pressing of English Columbia L-1743, made about the same time as the Bruno Walter records of Kingsor's Magic Garden, or of another and later version? The piece itself is not very prepossessing nor is the performance and recording more than barely above the standard necessary to get by. Yet the work possesses a certain popularity and undoubtedly its admirers will greet the issue of a composer's version with enthusiasm.

**Columbia** 50053-D (D12, \$1.25) **Von Suppe: Poet and Peasant—Overture**, played by the **Columbia Symphony Orchestra** under the direction of **Robert Hood Bowers**.

Rumors of this record's merits have preceded its release; undoubtedly it is the Columbia Symphony's most brilliant performance to date. Yet the day of astonishment over works of this character has passed. This record will please those who like the overture—and that is perhaps sufficient.

**Victor** (New Year's List) (D10, \$1.00) **Bossi: Burlesca**, and **Grieg: Heart Wounds**, played by the **Philadelphia Chamber String Sinfonia**, under the direction of **Fabien Savitzky**.

A companion record to the recent one by the same artists. As was surmised, the second of Grieg's siamese musical twins, Heart Wounds and the Last Spring, was not long seaprated from the first. The Burlesca apparently belongs to a suite from which the Prelude and Minuet recorded before were taken. The recording here is equally fine; the string tone in both the legato passages of the Grieg piece and the detached more brilliant passages in the Burlesca shines to excellent effect. The name of Philadelphia Sinfonia is worthily borne!

**Columbia** 50054-D (D12, \$1.25) **Strauss: Voices of Spring**, and **Enjoy your Life**, played by **Johann Strauss** (fils) and **Symphony Orchestra**.

The orchestra is evidently one hastily gathered together and its tone and ensemble are not free from coarseness. But there is the true waltz feeling, captured, to be sure, in a rather orthodox way—as is usually the fashion of sons with their more distinguished fathers' music. The pieces are wisely chosen from among the less hackneyed but no less pleasurable works of the Waltz King. A record not without imperfections, but with virtues as well; one that should not be overlooked, at any rate.

**Victor** 1296 (D10, \$1.50) **Brahms: Hungarian Dances Nos. 5 and 6**, played by **Alfred Herz** and the **San Francisco Symphony**.

With the graduation of Stokowski to the lofty heights of complete symphonies, Herz is apparently elected to take his old place in recording lighter works. With what justification, one quickly realizes on hearing this small disk whose impressiveness is in inverse proportion to its size. Dr. Herz plays these old favorites with gusto, nimbleness, and surprising virtuosity of the finest sort. If there yet remain people who have not been won over to modern orchestral records, this disk will vanquish them with a single playing. A splendid piece of work!

**Columbia** 50055-D (D12, \$1.25) **Grieg: Bridal Procession**, and **Halvorsen: March of the Bojaren**, played by the **Columbia Symphony Orchestra** under the direction of **Robert Hood Bowers**.

Another record of considerable realism, although the performances are more matter of fact than impressive, and not entirely free from coarseness. The vigor of the recordings commands attention.



## Special

**Victor Album C-1 (5 D12s, \$7.50) Victor Herbert's Melodies**, played by the **Victor Light Opera Company, Salon and Concert Orchestras**, under the direction of **Nathaniel Shilkret**.

It was not so long ago—July in fact—that the "Patriotic Issue" of this magazine gave utterance to the regret felt by admirers (and their numbers are legion) of Victor Herbert and his music that his works were so inadequately represented by electrical recordings. The old series issued by the Victor Company of records made under his own direction was a deservedly famous one in its day. But with the change to the new process, these acoustical recordings were forced into the background of works of historical and personal interest.

In the same issue was an article on Herbert written by his friend Nathaniel Shilkret: a due tribute to America's most noteworthy composer of light operas. With appropriateness, it is none other than Mr. Shilkret who was chosen to direct the first major electrical release of re-recorded Herbert works. The album is made up as follows:

Ah! Sweet Mystery of Life (Salon Orchestra)

Selections from "Naughty Marietta" (Light Opera Company)

Kiss Me Again "Mlle. Modiste" (Salon Group)

Selections from the "Fortune Teller" (Salon Group)

Badinage, Air de Ballet, Al Fresco, and March of the Toys (Concert Orchestra)

Selections from "Babes in Toyland", "Sweethearts", and "The Red Mill" (Light Opera Company)

(Each of the above occupies a single record side, with the exception of the Air de Ballet and Al Fresco which are coupled on one side.)

The recording is unusually fine and Mr. Shilkret and his orchestra are in their most characteristic vein. In his article on Herbert, Mr. Shilkret wrote: "During my many years of conducting, I cannot remember playing one of Victor Herbert's works without the orchestra men or myself being thrilled with playing it. It is this remarkable quality in the music that makes it distinctive and marks it as the work of a genius, who wrote as he lived and felt." And Shilkret plays it as he feels, expressing the personal "thrill" that he and the orchestra experience. Those who look upon Herbert's light, graceful, and yet moving works as he does will be delighted with the recording in permanent form of these sympathetic readings.

An album that is unquestionably destined for unusual popularity, although it is perhaps of more significance in confirming Herbert "fans" in their unbounded admiration, than in converting those who as yet are deaf to his charm and appeal. But if these records won't convert them, it is hard to imagine what would.

Three important British works, as yet unreviewed in these pages, have been obtained for review through the **New York Band Instrument Company** of 111 East 14th Street, New York City. The first is **Hamilton Harty's** Symphonic Poem, **With the Wild Geese** (English Columbia L-1822-3); and the others the H. M. V. **Rosenkavalier Album**, and two-record version of **Scheherazade** by **Goossens** and the **Covent Garden Orchestra**.

Harty's work has been played in this country, but is little known here. Not unlike the compositions of other conductors, it is marked by a variety of orchestral effects; interesting in detail, as a whole it fails to be very convincing. The recording, of which a first impression is rather disappointing, is fair, but considerably below the usual standard of Harty's excellent releases. One hardly wonders at the American Columbia Company's hesitating to issue the work in this country, yet on re-hearing one's esteem for its grows steadily; it has already found many friends here who have imported the disks, and its general issue should enable it to find many more.

Two poems by Emily Lawless are used as the basis of the composition. The legend runs that the souls of the Irishmen who fought and died with the French at Fontenoy in 1745 flew back to Ireland in the forms of wild geese.



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 } Orchestra

### VERDI

- 120047** } RIGOLETTO—Quartet—Bella figlia dell'amore  
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The piece depicts the camp scene on the night before the battle, the charge, a lament for the fallen, and a sort of apotheosis of their bravery. A work with passages of true tenderness of feeling, less successful in its more ambitious moments, but one which grows on its hearers.

Goossens' version of Scheherazade (H. M. V. C-1287-8) is evidently designed for popular consumption. It is issued on records priced at four shillings, six pence, each, corresponding to our \$1.25 class. Each part consists of an abbreviated version of a movement, cut freely, but with considerable ingenuity. For example, the cadenzas are omitted entirely from the second movement, and the introduction and calmato ending from the finale. The recording is good, and the performance brilliant without being too flashy. Anyone familiar with the work is left with a curious feeling of unsatisfaction, due to the omission of so much material, but the set is well calculated to catch and hold the fancy of those to whom the gaily-colored pages of this tale from the Arabian Nights are as yet unopened.

A comparison with Stokowski's version is stimulating. Goossens' reading is obviously much closer to that generally heard in concert halls, but of course his orchestra, well as it acquits itself, is no Philadelphia Symphony. Compare the passages of solo violin, the opening measures of the third movement, and the last part of the second, and never is the contrast between "good" and "excellent" better exemplified.

It is rather a pity that this—or some other popular-priced version of Rimsky's Masterpiece—is not available on the American market where it might serve educational and appreciation purposes to good effect.

The third work, Der Rosenkavalier album, proved to be the real surprise of the group. When the film version of Strauss' opera was given in London (April 1926), the composer was present to conduct his own arrangement of the score used for orchestral accompaniment. Dr. Strauss recorded several excerpts from this arrangement with the augmented orchestra used at the Tivoli Theatre. H. M. V. ingeniously issued these in album form, with a concise and informative outline of the opera printed (as is the custom in H. M. V. album sets) on the inside front cover. Parts 1 and 2 are labeled Introduction to Act I, but contain material used throughout the act itself. Part 3 is the Presentation of the Silver Rose; 4, Waltz Movements; 5 and 6, Trio and Finale to Act III; 7, Octavian and Sophie Duet, and Presentation March. (On the odd side is Sir Landon Ronald's ubiquitous Midsummer Night's Dream Scherzo, as popular a "filler" as the Marriage of Figaro used to be in the old days.)

The recording is very fine, and when one considers that it was made nearly two years ago, one's admiration is still heartier. The orchestra is good and Strauss in one of his livelier moods. As for the music—the work has established itself firmly in the operatic repertory and the orchestral transcription here is both competently done and well representative. The Presentation of the Silver Rose and the Trio and Finale deserve special praise. The Waltz Movements are good, too, although taken at a somewhat fleeter pace than customary and betraying the scraping of a chair, or some interruption of the sort toward the end.

(The recording is of course electrical. It was mistakenly listed in the wrong group in the tabulation of Strauss' recorded works in the last issue.)

**Victor (New Year's List) 35860-70 (11 D12s Alb.) Gilbert and Sullivan: The Mikado**, by the **Light Opera Orchestra, Chorus, and Soloists**, recorded under the direction of **Rupert D'Oyly Carte**.

The H. M. V. Company is going ahead indefatigably in the work of re-recording its extensive list of Gilbert and Sullivan Operettas, done in complete form by the "traditional custodian of the Savoy series," the D'Oyly Carte Company. The ever popular Mikado was the first of the electrical versions to be released in England (it has been followed by two or three others already) and now is appropriately issued in this country where Winthrop Ames' revivals have aroused uncommon interest in the great twins of operetta. There have been a large number of books on various aspects of Gilbert and Sullivan's art

within the last year or so, but obviously the complete recording of the works themselves will do more for their popularity than floods of reminiscence and analysis.

The Mikado is issued on eleven records and is accompanied by the album used for the old acoustical version. The libretto accompanying the album is that containing the cast of the earlier recording. The new cast is as follows:

The Mikado.....	Darrel Fancourt
Nanki-Poo.....	Derek Oldham
Ko-Ko.....	Henry A. Lytton
Pooh-Bah.....	Leo Sheffield
Pish-Tush.....	George Baker
Yum-Yum.....	Elsie Griffin
Pitti-Sing.....	D. Hemingway
Peep-Bo.....	Beatrice Elburn
Katishka.....	Bertha Lewis

(Chorus of School-Girls, Nobles, Guards, and Coolies, etc.)

Robert Radford, heard to such excellent effect in the older version is unfortunately missing in the new. His Mikado is replaced quite satisfactorily by that of Fancourt, however, and his Pooh-Bah less brilliantly by that of Sheffield. Katishka's part is capably taken, and the various choruses acquit themselves well. The new process of recording shows its advantages in the ensembles particularly, but it puts the orchestra to severer test. The overture is played a trifle coarsely in parts; the earlier performance was the better one.

The accompanying libretto—barring the uncorrected cast—is both attractive in format and helpfully annotated with the precise points of the various parts' beginnings and ends indicated. The work is complete as far as the actual libretto goes; the dialogue is not included and there are a few judicious cuts in the orchestral part.

There is a real "go" to the entire performance and the album can hardly fail to please these record buyers who have been clamoring for its American releases. Possibly it will succeed in converting new Gilbert and Sullivan "fans," or at least to complete the conversion process begun with the many who have been taken with the current Ames revivals.

For those who wish further information on Gilbert and Sullivan from a phonographic point of view, Mr. N. M. Cameron's article in the June issue of "The Gramophone" may be recommended. Readers of the Phonograph Monthly Review will remember Dr. Isaac Goldberg's article in the May issue.

R.D.D.

## Light Orchestral

**Brunswick 3376 (D10, 75c) Dubinuschka, Old Forgotten Waltz, and Bouran**, played by the **A & P Gypsies**.

One of the outstanding salon orchestras gets a chance at something besides dance music for a while, and does exceedingly well by its pieces. Interesting pieces remarkably well played.

**Victor 20998 (D10, 75c) Japanese Sunset, and Mystery of the Night**, by the **Victor Salon Orchestra**.

Mr. Shilkret essays to add a semi-oriental tang to his orthodox type of salon pieces. The performances are smoothly done, but the music itself quite negligible.

**Victor 21055 (D10, 75c) Apache Dance, and La Golondrina**, played by the **Victor Salon Orchestra**.

But here Shilkret is in an element no less his own, yet far more vigorous and invigorating. The Apache Dance, already popular, seems due to become a best-seller in this effective arrangement and high-strung performance, quite a virtuoso piece of work.

**Odeon 3214 (D12, \$1.25) Waldeufel: Forget-Me-Not Waltz**, played by **Edith Lorand and Her Orchestra**.

The recording here is excellent and Lorand's orchestra has seldom shown up to such good advantage as at the beginning of this work. The conclusion is less striking, but the record remains one of the best of its type.

**Victor 35875 (D12, \$1.25) My Blue Heaven**, by the **Victor Salon Group**, and **Just a Memory**, by the **Victor Concert Orchestra**.

Rather elaborate affairs which try hard to conceal the sterility of the musical material in a rich dress of orchestral sonorities and novelties. Symphonic Jazz of a not too convincing type, but admirably played and recorded.



## Chamber Music

**Odeon 3215** (D12, \$1.25) Haydn: **Trio in G—Finale**, played by the **Lorand Trio**, and **Beethoven: Minuet in G** and **Kreisler: Fair Rosemary**, played by **Edith Lorand**.

The recording is very good and Miss Lorand's tone is as always luscious to an extreme. Perhaps not of the highest musicianship or artistry, her performances will appeal where more restrained ones would fail. The Gypsy Rondo of Haydn is played with zest, but obviously does not bear comparison with the celebrity version by Cortot, Thibaud, and Casals. (The Trio in G is mistakenly ascribed to Beethoven on the record label.)

**Victor 3045-6** (2D10s, \$2.00 each) Haydn: **Trio in G**, played by **Alfred Cortot, Jacques Thibaud, and Pablo Casals**.

The Victor Annotator speaks of this work as a "masterpiece in miniature," and the term is well chosen. The excellence of the first release (**Schubert's Trio in B flat**, by this famous organization has received its due publicity. The present issue will perhaps never achieve as much acclaim, but it is of even finer artistry and due to the character of the music played, the recording is—or seems—of still greater closeness to perfection. Cortot's piano part deserves particular praise; would that this artist would confine himself to ensemble work, in which he shows to so much greater advantage than in solo. It should be remembered that while Cortot, Thibaud, and Casals appear frequently in American concert halls, it is always individually; their ensemble appearances are confined to Europe exclusively. Consequently their records are to be welcomed for bringing them here in proxy—and surely at the peak of their talents. (The Christmas issue of the Gramophone contains an interesting account of the early days of this Trio, accompanied by informal photographs of the artists, that should be called to the attention of whose who admire their splendid work, so adequately reproduced on their records.)

The music played here is easy to listen too with subtleties and depths that are hardly imagined from a casual single hearing. The finale is none other than the familiar Gypsy Rondo and the way in which it is played provides an object lesson in the restoration of freshness to a hackneyed piece. These two small disks are worthy of intensified study.

**Edison 80885-6** (\$1.50 each) **Schumann: Quintet in E flat major, Op. 44**, played by **E. Robert Schmitz and the Philharmonic String Quartet of New York (Guidi, Lichstein, Barzin, and Mazzuchi)**.

The Schumann Quintet has been often and aptly described as a "Paradise of beauty," but beyond its musical worth it has had a peculiar phonographic significance. Some years ago it was issued by the Victor Company (with Schubert's Unfinished Symphony) as the first set of a masterpiece series that has now assumed proportions familiar to every record buyer. The Edison Company states that its recording is "the first in a new Edison series of master works—a masterpiece series that will greatly enrich and enlarge the music libraries of fortunate music-loving Edison owners. Important works of the great composers will be recorded from month to month—all by the finest and most eminent artists obtainable." Well, such a statement certainly gives cause for rejoicing, especially when so well backed up with this first release.

E. Robert Schmitz and his merits are or should be familiar to every concert goer. Of recent years he has been doing yeoman service in familiarizing American music lovers with the best modern—and particularly French—piano works. He is well represented by reproducing piano rolls, less so by records. In fact, I have noted only a single work, a Chopin Valse (Edison 50958). (Has he made any records in France?) At any rate, his talents deserve more frequent phonographic representation, of which this Schumann Quintet is an excellent augury.

It should be remembered that while Edison records are obviously at their best when played on Edison instruments, especially the new Edisonics, they can be enjoyed by non-Edison owners by means of ingenious attachments. And these latter give quite satisfactory results, at least with the newer Edison disks which represent a remarkable ad-



*E. Robert Schmitz and  
The Philharmonic String  
Quartet of  
New York*



*The Philharmonic String Quartet*

vance in both recording and the elimination of that ancient bugbear—surface noise.

The reading of the Quintet here is both restrained and passionate, Schumannesque to the core as one would expect from Schmitz and the excellent string quartet which completes the ensemble. The recording need hardly be compared with that of the best needle-cut records. If less realistic, it is equally effective, and—here at least—of the admirable and moving beauty of tone, both of the piano and the strings.



Of the work itself, what more can be said? Von Wasielowski's words still hold true: "Ecstatic inspiration, lofty expression, fine mastery of passion, noble feeling, wealth of imagination, fresh and healthy images, and a happy issue, are here united to a rare degree." The Quintet is probably cut somewhat (as in the other recorded versions), but if so the excisions have been made with considerable ingenuity. As in the Victor and Vocalion versions each movement occupies a single record side.

The Edison Company deserves our warmest congratulations, both for this recording itself, and for the inauguration of the new series. No Edison owner can afford to miss this work (or, it is safe to say, the ones that will follow), and other phonograph enthusiasts will find it well worth their while to keep a close eye—and ear—on the progress of the series, begun so auspiciously with the Schumann Quintet.

**Edison 52145 (\$1.00) Gershwin: Rhapsody in Blue**, played by **Frank Banta** and the **Edisonians**.

Another work of distinction in recent Edison releases. The performance here is of a more restrained character than the composer's own. The work is not played as a fox-trot, however, for which all of its admirers may offer up praise. Banta's playing is competent enough, but rather colorless.

## Choral

**Columbia 1202-D (D10, 75c) America the Beautiful, and Battle Hymn of the Republic.**

**Columbia 1224-D (D10, 75c) Holy Holy Holy, and Abide With Me**, both records are sung by the **Columbia Mixed Chorus**.

Specialty records designed for a certain type of record buyers who enjoy the peculiar style in which such works are performed. The recording is fair.

**Victor 9150 (D12, \$1.50) Cavalleria Rusticana—Opening Chorus and Easter Chorus.**

**Victor 4027 (D10, \$1.00) The Magic Flute—Chorus of Priests, and Rigoletto—Chorus of Courtiers.**

Both records are sung by the **Metropolitan Opera Chorus**.

These two disks are reassuring proof that choral recording of the highest type need not be confined to Europe alone. Recording, singing, accompaniments, and interpretations are all of unusual excellence. The Mozart chorus is particularly fine, although it does not give the same opportunity to display the virtuosity of chorus and orchestra offered by the other pieces. It is unfortunate that the lovely Easter Chorus was abbreviated to a single record side; even so, it can still bear comparison with the sensational version by Mörike and the Berlin State Opera Chorus recently issued under the Odeon label. The Victor version is perhaps a little less heavy, but also less impressive, and as beautiful as the voice of the Metropolitan's first soprano is, it is by no means that of Emmy Bettendorf! No, the Odeon work remains unsurpassed, but both Victor disks are worth every music lover's attention and purchase.

**Victor (Italian list) 4025 (D10, \$1.00) Cherubini: Marcia vocale, Porto Allegri: Barcarola, and Benelli: La Canzone del tamburo**, sung by the **Florentine Choir**, under the direction of **Sandro Benelli**.

Drawn from the Foreign List for special mention, particularly for the Cherubini vocal march. There is also a new release by the **Russian Symphonic Choir** in the Foreign List, but it hardly warrants mention here.

**Victor (New Year's List) 9125 (D12, \$1.50) Handel: The Messiah Amen Chorus and The Glory of the Lord**, sung by the **Choral Society**, accompanied by the **Royal Albert Hall Orchestra**, under the direction of **Malcolm Sargent**.

An addition to the group of Messiah records by the same artists added to the Victor catalogue about a year ago. The chorus and orchestra give excellent performances and are effectively recorded; one would wish only that a larger string choir had been employed—the contrast between its body of tone and that of the chorus and brass is rather disconcerting. Otherwise the record is one of high merit.

## Vocal

**Victor 10012 (D12, \$3.50) Lucia—Sextette**, sung by **Galli-Curci, Homer, Gigli, de Luca, Pinza, and Bada**; and **Rigoletto—Quartet**, sung by **Galli-Curci, Homer, Gigli, and de Luca** (accompanied by the **Metropolitan Opera House Orchestra**.)

One by one the outstanding recorded works of the past are being replaced by electrical versions, usually to the complete extinction of the earlier issue. But in the case of the famous Lucia Sextette, the re-recording would seem to be demanded more by the necessity of boasting an electrical version in the Company's catalogue than by any hope to surpass a work which unquestionably was—and is—the most noted celebrity vocal record of all time.

One can imagine the surprise in the Studio when on coming to the bottom of a package of dance and popular disks, a customary weekly release, a red label was revealed and with it this new, unheralded Lucia Sextette. As was the case with the old one when it was put on a double-sided disk, the coupling is the Quartet from Rigoletto. The price remains the same, three dollars and a half; veterans will remember the days when the original single-sided Sextette record brought seven dollars and more! The ensemble in the acoustical versions consisted of Galli-Curci, Egner, Caruso, de Luca, and Bada in the Sextette, and Galli-Curci, Caruso, Perini, and de Luca in the Quartet.

The recording of the new version is excellent, but.... One hesitates; does illusion cast a glamour over the earlier record and prevent one from fully appreciating the merits of the new? The ensemble is not particularly smooth and more than one attack is a trifle ragged. And Gigli is hardly Caruso, especially in the Sextette; in the Rigoletto excerpt he shows (and for that matter, the others, as well) to better advantage. As far as vocal recording goes, however, the new disk deserves unqualified praise. One wishes the old performance and singers had enjoyed the same advantages of the modern process.

**Victor 21168 (D10, 75c) My Man, and The Song of the Sewing Machine**, sung by **Fannie Brice**.

This follows the Lucia record on the February 10th advance list with some appropriateness as the appearance of another old favorite in electrical dress. Fanny Brice does so well with the lyrical, mildly sentimental and tragic selections here, that one wishes she would attempt something more ambitious. There is more than her characteristic manner on this record, there is voice as well!

**Odeon 5133 (D12, \$1.50) Schumann: Mondnacht, and Schubert: Der Lindenbaum**, sung by **Emmy Bettendorf**.

Almost every month finds another recording of Emmy Bettendorf's restrained and moving art. The Odeon Company cannot be congratulated too highly on making this great lieder singer adequately represented in this country. Miss Bettendorf's voice is heard at its best in Mondnacht, and but little less effectively in Der Lindenbaum. Unfortunately, the accompaniment is not the original one for piano (as in her last month's release of two songs from Schumann's *Frauen Liebe und Leben*), but one of those ill-advised "arrangements" with 'cello and violin obbligatos. Barring this rather unpleasant feature, the record is one to be prized.

**Columbia 9034-M (D12, \$2.00) Elisir d'amore—Una fur-tiva lagrima, and Manon—Le Reve**, sung by **Charles Hackett**.

A record of unusual realism, particularly in the Manon air. Hackett sings a trifle anxiously, but his voice was never more kindly treated by the recording apparatus.

**Columbia 7143-M (D12, \$1.50) Eili, Eili, and Rubinstein: Romance—La Nuit**, sung by **Sophie Braslau**.

An outstanding vocal release and one of the best Columbia has issued during the last year. The orchestral accompaniments are unusually good and Miss Braslau's voice is recorded in all its opulent breadth. Eili, Eili (conservatively ascribed here to traditional sources) is sung for once without the tragic notes overpowering the music itself. The interpretation of the more dramatic Rubinstein Romance is hardly as beautifully balanced and proportioned, but displays Miss Braslau's voice to equally good effect.



**Brunswick 10266 (D10, 75c) Tommy Lad, and Calling Me Home to You, sung by Richard Bonelli.**

A re-recording and a very good one, from a technical point of view. Bonelli's great voice sounds to excellent advantage, but it is a pity that he wastes it on songs like these, which had better be left to Werrenrath.

**Brunswick 10283 (D10, 75c) L'Ultima Canzone, and Campana di San Giusto, sung by Giuseppe Danise.**

Light songs which hardly show off Danise's voice, but are nevertheless quite enjoyable. The accompaniments deserve special praise.

**Brunswick 10279 (D10, 75c) Brahms: Sapphische Ode, and Auf dem Kirchhofe, sung by Sigrid Onegin.**

Culled from the Brunswick Foreign List, although I believe it has been released before among the domestic issues. At any rate it cannot be listed too often or praised too highly. The accompaniments are excellent and the reproduction of Onegin's glorious voice is superb. And all for the price of the most obvious of dance records! There can be no excuse for missing it.

**Columbia 7142-M (D12, \$1.50) Ay-Ay-Ay, and Song of Indian, sung by Richard Tauber.**

Are these pressed from the matrices used for the recent Odeon release of the same piece? Perhaps memory plays me false, but at any rate these versions impressed me more—perhaps on rehearing. The Song of India is not exceptional, but the other side reveals a truly remarkable voice, excellently recorded. Tauber's occasional lapses from artistry can hardly detract from what is unquestionably an outstanding performance.

**Columbia 2056-M (D10, \$1.00) Adrea Chenier—Come un bel di, sung by Araldo Lindi.**

Lindi's voice is recorded with an occasional harshness, but the performance otherwise is good, although not particularly convincing.

**Columbia 2055-M (D10, \$1.00) La Boheme—Musetta's Waltz Song, and Migon—Connais-tu le pays?, sung by Maria Kurenko.**

This is one of the more successful Kurenko records although even it hardly does her justice. The second side is easily preferable. The recording and accompaniments are only fair.

**Columbia 5073-M (D12, \$1.25) Tannhauser—Song to the Evening Star, and The Fortune Teller—Gypsy Love Song, sung by Fraser Gange.**

Gange has a fine, big voice, and one which he hardly knows how to exploit fully. The Wagner aria is finished with evident relief on the part of both singer and listener, but the Herbert excerpt is done delightfully. Mr. Gange shows to excellent advantage here and should do more things of the same sort. The recording is good; the accompanying orchestra shares the soloist's constraint with Wagner and relief with Herbert.

**Victor 1294 (D10, \$1.50) El Relicario and Rosario de la Aurora, sung by Emilo de Gogorza.**

The first piece is sung and recorded with splendid gusto. The other sounds rather pale in contrast.

**Victor (New Year's List 1286 (D10, \$1.50) Mother O' Mine, and Dream, sung by Emilo de Gogorza.**

Again one side sounds rather colorless, while the other saves the day. One would imagine Werrenrath rather than Gogorza singing the setting of Kipling's poem, Mother O' Mine, but amidst general amazement, Gogorza does a splendid piece of work, almost reconciling one to this much-abused sort of thing. The man is a wonder!

**Victor 1295 (D10, \$1.25) A Banjo Song, and O Promise Me, sung by Louise Homer.**

The noted contralto sings the re-make of one of her best sellers in a rather off-hand fashion. The recording is good, however, and no doubt the record will please those who admired the acoustical version (Victor 680).

**Victor (New Year's List) 1284 (D10, \$1.50) I Think When I Hear That Sweet Story of Old, and God Be With You, sung by Louise Homer.**

There is much more warmth and sincerity here. Equally good recording helps to make this a disk that will surely be widely popular among the buyers of "sacred selection."

**Victor 21109 (D10, 75c) I Got a Home in a Dat Rock, and Witness, sung by Paul Robeson.**

A continuation of Robeson's never-too-highly praised series of Negro Spirituals. The "A" side is unexceptional,

but Witness, with Lawrence Brown for added merit, it outstanding. Robeson's diction, like that of Roland Hayes, is worthy of detailed study.

**Victor 8084 (D12, \$2.00) Pescatore di Perle—Del tempio al limitar, Gioconda—Enzo Grimaldo, Principe de Santafior, sung by Beniamino Gigli and Giuseppe De Luca.**

The Victor Company has always been noted for striking vocal ensemble records of the highest type; this disk fittingly carries on a great tradition. As always, the recording and interpretations are superb.

**Victor (New Year's List) 1288 (D10, \$1.50) To the Children, and The Dearest Place, sung by John McCormack.**

Once McCormack was a true artist as well as a warbler of Just a Little Bit of Heaven. But a man cannot sink to the levels he has consistently sought and still hope to rise above them at will. Rachmaninoff's song To The Children is perhaps not a great work, but it is a sincere and beautiful one. McCormack is unkind to himself than to Rachmaninoff in singing it.

**Victor (New Year's List) 1289 (D10, \$1.50) Light I Love Best, and Poor Man's Garden, sung by Reinald Werrenrath.**

Werrenrath's voice shows to better advantage than in his recent releases. The recording is good. The pieces are of course negligible, with the B side slightly preferable.

**Victor (New Year's List) 1287 (D10, \$1.50) Carmena, and My Mother, sung by Dusolina Giannini.**

One almost forgets that a trifling vocal waltz is sung in admiration of the talent that sings it. A record worth hearing for Miss Giannini alone.

**Victor (New Year's List) 1285 (D10, \$1.50) Don Giovanni—Leporello's Aria (Act I), sung by Marcel Journet.**

Journet, despite his years, can always be relied upon to sing both artistically and effectively. Here, in addition, is magnificent music and recording that does it full justice.

**Victor (German List) 6755 (D12, \$2.00) Brahms: Immer leiser wird mein Schlummer, and Von ewiger Liebe, sung by Elena Gerhardt.**

The Foreign List, source of so many treasures in the past, now yields the finest pearl of all, the incomparable Gerhardt's first recording to be made available in this country, and the leading vocal release of many months. Here are two of the finest lieder sung by the mistress of lieder singing. The setting—recording and accompaniment is no less worthy than the jewels themselves. Every lover of lieder, in which the beauties and wonders of all music are so intimately distilled, must have this record. (And Gerhardt has recorded others for H. M. V. How soon will they—and some of Elisabeth Schumann's works—be forthcoming here?)

## Instrumental

### PIANO

**Odeon 3216 (D12, \$1.25) Johann Strauss: Fruehlingstimme Waltz, played by Karol Szepter.**

The piano tone is recorded here as well if not better than in Szepter's earlier Soiree de Vienne, with a decreased tendency towards "jangle" in forte passages. Szepter has a way with a waltz, and unassuming and unsensational as it is, it can hardly fail to captivate all devout admirers of the great Johann. A record for everybody!

**Columbia 2057-M (D10, \$1.00) Grainger: Molly on the Shore, and Brahms-Grainger: Cradle Song, played by Percy Grainger.**

The Brahms Cradle Song has long been a popular encore at Grainger's recitals; this version replaces the old acoustical recording. One would be hard put to find adequate praise for the recording, both in the Cradle Song and the reel. The latter has been so deservedly familiar and admired in the arrangement for string quartet that this excellent piano version comes as a delightful surprise. One of his earliest works, Molly On the Shore has yet to be surpassed by its composer. This record deserves to find equal public favor.

**Columbia 7141-M (D12, \$1.50) Chopin: Mazurka in B minor, and Liszt: La Campanella, played by Ignaz Friedman.**

This, too, is no exception to the rule that Columbia piano records are invariably fine. The Busoni arrangement



of the Liszt work is used, but Friedman tosses it off in effortless fashion; indeed, the ending is rather inconclusive, so matter-of-factly it is played. One seldom has the feeling that Friedman is giving a "performance"; there is nearly always something quite informal and unforced about his playing, as though he had dropped in for a visit, gravitated absently to the piano, murmured, "Here's a little thing I've been going over lately" . . . and begun to play. The familiar B minor mazurka is done in Friedman's peculiarly own manner with mazurkas; there is a suggestion of angularity, of quaint restraint that captivates one, struggle as he will to retain the quite-different impression of de Pachmann's performance of the same piece.

**Victor 6752 (D12, \$2.00) Chopin: Berceuse, and Handel: Harmonious Blacksmith, played by Alfred Cortot.**

Cortot atones in ample measure for some of his recent releases with this fine coupling of the Berceuse and Handel's familiar variations on the air known as the Harmonious Blacksmith. The former piece is not startlingly well played—de Pachmann is the ideal one to record this!—but the latter is splendidly performed. The recording is exceptionally good, too, less metallic than in some of Cortot's other records.

**Victor 6731 (D12, \$2.00) Paderewski: Minuet, and Chopin: Nocturne in E flat, played by Sergei Rachmaninoff.**

Why could not Paderewski have played Rachmaninoff's C sharp minor Prelude for the B side of this issue? Then one would have an amiable Gaston-Alphonse act complete on one record. Rachmaninoff plays both morceaux here in unsmiling and careful fashion. It is unfortunate that there is not an additional lecture-disk on which the pianist might reveal his thoughts about the pieces played. The recording is good, but not exceptional.

**Victor (New Year's List 9124 (D12, \$2.00) Bach: Prelude and Fugue in C major, Prelude and Fugue in C minor, played by Harold Samuel.**

A record like the previous one does much to undermine one's artistic faith in records and recording; this one remedies the damage in short order. Samuel is accepted as perhaps the leading interpreter of the works of Bach today and his recent concert appearances in this country have added to the fame he enjoys abroad. The H. M. V. catalogue has contained numerous records of his Bach readings; now at last the American public finds one available here. The first two preludes and fugues in Book 1 of the Well-Tempered Clavichord are chosen; a proper place to begin; perhaps he may go on to do—eventually—all the rest of the Forty-Eight.

Samuel's way with Bach is neither reverently obsequious or highly emotional. He chooses a middle hue between purple patch and dull grey. The recording is good; not unusually fine, but ample for its task of revealing sharply and undistorted his clean, sure drawing of the melodic lines. The velvety tone in the first prelude is balm for all the torture one has ever endured from hearing Gounod's desecration of the piece by superimposing a saccharine tune—butcher the prelude to make a religious holiday! And the fugue: how firmly and yet how calmly it rises to the climax and curves cadentially downwards. The second Prelude and Fugue is a splendid one (I cannot think of Prelude and Fugue divorced—a singular entity musically, they must be so grammatically, and if Samuel's way with it is more sedate than the gusto—particularly of the fugue—might seem to warrant, one still derives too much pleasure to think of quibbling.

Piano records in the past—and present—have seldom sought to climb the true peaks of piano literature. One disk like this shows what the true capabilities of piano recording may be. The music lover who fails to hear and know it is committing a sort of musical suicide.

#### HARPSICHORD

**Brunswick 3206 (D10, 75c) Bach: Gavotte and Musette (from the English Suite in G minor), Bull: A Gigge: Dr. Bull's Myselfe, and Farnaby: Tower Hill, played by Lewis Richards.**

Lewis Richards has been winning deserved attention as a harpsichordist, but his occasional records slip out unheralded and for the most part, I'm afraid, un-noticed

by the majority of record buyers. Here is the finest choice of selections he has yet recorded, as well as the best examples of harpsichord recording and performance to his credit. The Brunswick Company deserves more than a word of praise for issuing this record and for making it so well. The instrument "rattles" a bit—as it will—on the second side, but the Bach piece is a veritable masterpiece of recording. Notice particularly the Musette with its strange effort of bowed strings, impossible to achieve, of course, on the piano. Dr. Bull's "Gigge" is more or less familiar; the delightful Tower Hill of Farnaby less so. And the Bach Gavotte crowns the whole!

#### VIOLIN

**Brunswick 15135 (D10, 75c) Schumann: Traumerei, and Chopin-Kreisler: Mazurka in A Minor, played by Max Rosen.**

An electrical re-make of Brunswick 15006 with the violin tone excellently recorded. The Mazurka is played well, with a slight, but not annoying trace of sentimentality, but the Traumerei is done with the sentimental stops wide open. Can this long-suffering piece never be played with honest simplicity?

**Columbia 143-M (D10, 75c) Rimsky-Korsakow: Song of India, and Hymn to the Sun, played by Eddy Brown.**

The second side is preferable, but on both the violin tone is unpleasantly nasal and the readings in the supposedly "popular" style.

O.C.D.

## Dance Records

It is a relief to turn from the popular vocal and instrumental releases, which are rather mediocre for the most part this month, to the dance disks. An unusually high standard is maintained by all companies. When the pieces are not particularly interesting as hot numbers, they are smoothly—even if conservatively—played and are most danceable. **Columbia** takes precedence with a long-awaited **Charleston Chasers'** (Red Nichols) release, *Feelin' No Pain* (inspired title!) and *Five Pennies*, on 1229-D. The former selection has previously been recorded by the same orchestra (under different names) for **Brunswick** and **Okeh**, and each version has many individual differences. The new one surpasses the **Brunswick** version and nearly equals the one for **Okeh**. Again a reverend tribute must be paid to **Schutt's** incomparable pianoing. The other **Columbia** leaders are more orthodox: **Leo Reisman** in *What'll You Do*, coupled with the **Ipana Troubadours'** less effective *There's One Little Girl* (1212-D); **Cass Hagan's** *Dear on a Night Like This* and **Al Lentz's** *I'll Think of You* (1222-D); **Don Voorhees** with a smoothly played version of *Worryin'* coupled with the **Cavaliers'** *Where in the World* (1225-D); and **Max Fisher's** *Is She My Girl Friend?* coupled with **Fred Rich's** *I Fell Head Over Heels in Love* (1235-D). All these are good.

**Brunswick** also boasts a **Nichols** release, (3627), a startling *Eccentric and Riverboat Shuffle*; the former is one of his finest to date, nor is the latter far behind. The **Clevelanders** give a good, if orthodox, version of *When the Morning Glories Wake Up in the Morning* on 3702; and the **Five Harmaniacs** are heard again in their wonderful shuffle, *Carolina Bound*, this time coupled with **Clarence Williams'** *Baltimore* (on 3664) instead of their own odd *Sleepy Blues*. The rest of the **Brunswicks** are not particularly outstanding this month, but **Vocalion** provides a vigorous *Shim-Me-Sha-Wobble* and *New Twister*, played by the **Original Wolverines** on 15634.

**Okeh** leads off with two excellent hot disks. 40954 brings out the one and only **Joe Venuti** again; assisted by his **Blue Four**, he plays a *Penn Beach Blues* and *Four String Joe* which are about the last word in modernistic jazz. The **Chicago Footwarmers** on 8533 live up to their name with *Ballin' The Jack* and *Grandma's Ball*, with some fine virtuoso washboard and piano work—something in the style, although perhaps hardly in the class of **Jimmy Bertrand's** superb *Easy Come Easy Go Blues* and the **Blues Stampede** for **Vocalion** some months ago. Among the more orthodox dance numbers, 40953 is first with an extremely catchy waltz, *Marianette*, played by **Billy Hays** and his orchestra; **Tom Stacks** and his orchestra play



well and are powerfully recorded on 40954, 'S Wonderful and Maybe I'll Baby You; **Irwin Abrams** is fairly good in two excerpts from A Connecticut Yankee on 40948,—a rather monotonous bass mars otherwise effective performances.

**Victor** leaders are hardly exceptional. **Jacques Renard** gets away to a rather slow start on Rain (21107), but soon strikes his stride and develops the piece in excellent fashion. Changes is one of the best pieces I have heard recently, and even **Whiteman's** conventional treatment can't spoil it (21103). **Ohman and Arden** seem to have deserted **Brunswick**; at any rate, they now appear for **Victor** with Funny Face and 'S Wonderful (21114), not at their best, however, as they get hardly a chance to turn in their usual splendid pianoing. The Tin Pan Parade by the **Troubadours** is fairly good, (21149) as is the reverse, Chloe, by the **All Star Orchestra**—whatever that may be. **Johnny Johnson** has two disks, 21113 and 21101, the former coupling My One and Only with Thou Swell, the latter excerpts from Lovely Lady; as in his earlier records he is invariably good, without any startling departure from dance music conventions.

The other **Victors** include 21097, Dawn and We Two by the **Troubadours**; 21102, I'm Walkin' On Air and Bungalow of Dreams by **Frankie Masters**, a newcomer, and not very exciting one; 21068 and 20971, colorless pieces by one **Blue Steele** and his orchestra; 21110, regulation Hawaiian stuff by the **Hilo Orchestra**; 211105, Ted Weems showing to good advantage in Cobble-Stones coupled with the **Virginians**' rather ordinary Did You Mean It?; 21148, **Coon-Sanders**, good in a nervous and jerky style in Mine All Mine and Is She My Girl Friend; 21154, **McEnelly's** Orchestra in What Are We Waiting For coupled with the **Troubadours**' mediocre Who Gives you all Your Kisses; 20593, **Johnny Hyman's** Bayou Stompers in a good version of Ain't Love Grand; and finally, 21099, **Waring's** Pennsylvanians in a vigorous I Scream, You Scream, We All Scream. **Ted Weems** and **Coon-Sander's** pieces stand out among the rest.

The **Okeh's** yet unlisted include the **Royal Music Makers** in very powerfully recorded versions of After We Kiss and The Sweetheart of Sigma Chi on 40956—a little too many Hawaiian guitar effects, however, and The **Southern Melody Artists** playing smooth but obvious versions of Girl of My Dreams and The Hours I Spent With You.

For **Brunswick** the **Castilians** do their stunts with 3686 (Paree and Sleepy Chinese) and the **Six Jumping Jacks** theirs with 3726 (Our American Girl and Fair Co-Ed and 3699 (Here Comes The Showboat—on the Here Comes Fatima idea—and Go Home and Tell Your Mother). The **Six Jumping Jacks** always play "good and loud", anyway; even that can hardly be said for **Carter's Orchestra**, which is pretty bad on both 3542 (Beautiful Ohio and Till We Meet Again) and 3717 (Marcheta and Memory Lane). **Ben Bernie** is rather disappointing in Carefree and There Must Be Somebody Else (3716), but **Louis Katzman** works the oriental gag rather well with the Kashmiri Song and Allah's Holiday on 3724; **Kenn Sisson** is handicapped with a tenor—or is it a boy soprano?—chorus in Whether it Rains (3703); **Bernie Cummins** does well with 3722, Everybody Loves My Girl and Where The Cot-Cot-Cotton Grows—although the latter make no attempt to compete with the recent excellent Victor version of the same piece; **Harry Archer** doesn't do much with Up in the Clouds and Thinking of You (3704); but the **Regent Club** is not at all bad in 3723, despite its choice of such novelities as The Song is Ended and Among My Souvenirs. For **Vocalion**, **King Oliver** is rather disappointing in Sobbin' Blues and Farewell Blues (1152), but **Jay's Chelsea Orchestra** gives smooth performances of Did You Mean It? and Are You Happy?

For **Columbia**, **Ted Lewis** is better in Down the Old Church Aisle than in the coupling. Is Everybody Happy Now? (1207-D); **Max Fisher** is fair in Maybe I'll Baby You and good in Lullaby from "Take the Air" (1226-D); **Eddie Thomas** is unconvincing in Tomorrow and Girl of My Dreams waltzes on 1210-D; the **Columbians** go through their usual paces on 1184-D (Rose of the Lane and Somebody Lied) and 1214-D (Maybe You'll be the One and Rose of Monterey—the last-named is the best); the **Cliquot Club Eskimos** are fair in My One and Only, the **Ipana**

**Troubadours** less so in 'S Wonderful on the other side (1213-D); the **California Ramblers** surpass the **Brunswick** Where the Cot-Cot Cotton Grows, but not the Victor version—I Told Them All About You by the Four Aristocrats is the coupling (1227-D); finally, **Constance Mering** and **Muriel Pollock** do fairly well with their two-piano versions of Dainty Miss and Polly on 1211-D.

Mention should also be made of the **Okeh** Corporation's issue of **Duke Ellington's** astounding Black and Tan Fantasy under a black label with the numbering 40955; last month it came out among the **Okeh** race records with the numbering of 8521. There can't be too many disks of a work as original and as inspired as this one!

Rufus

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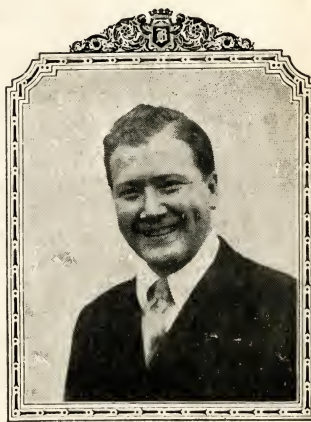
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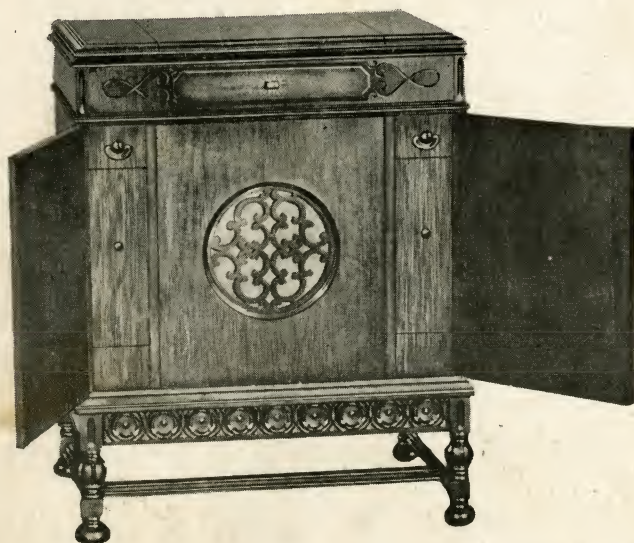




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